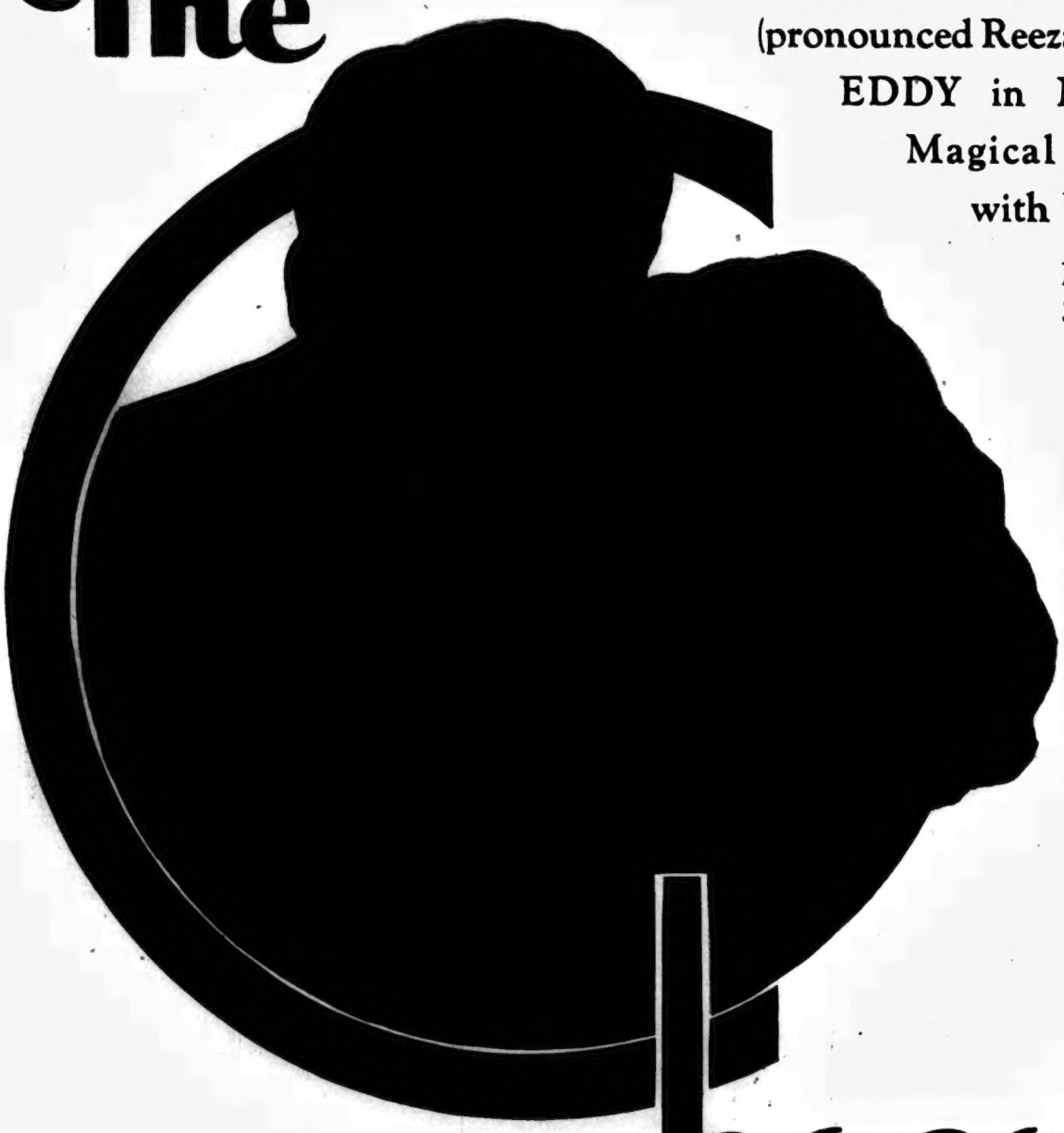
Kine WEEKLY

K.R.S. BREAKS WITH WAR OFFICE

See page 3

NEW HIGH C FROM *Leo*—

The



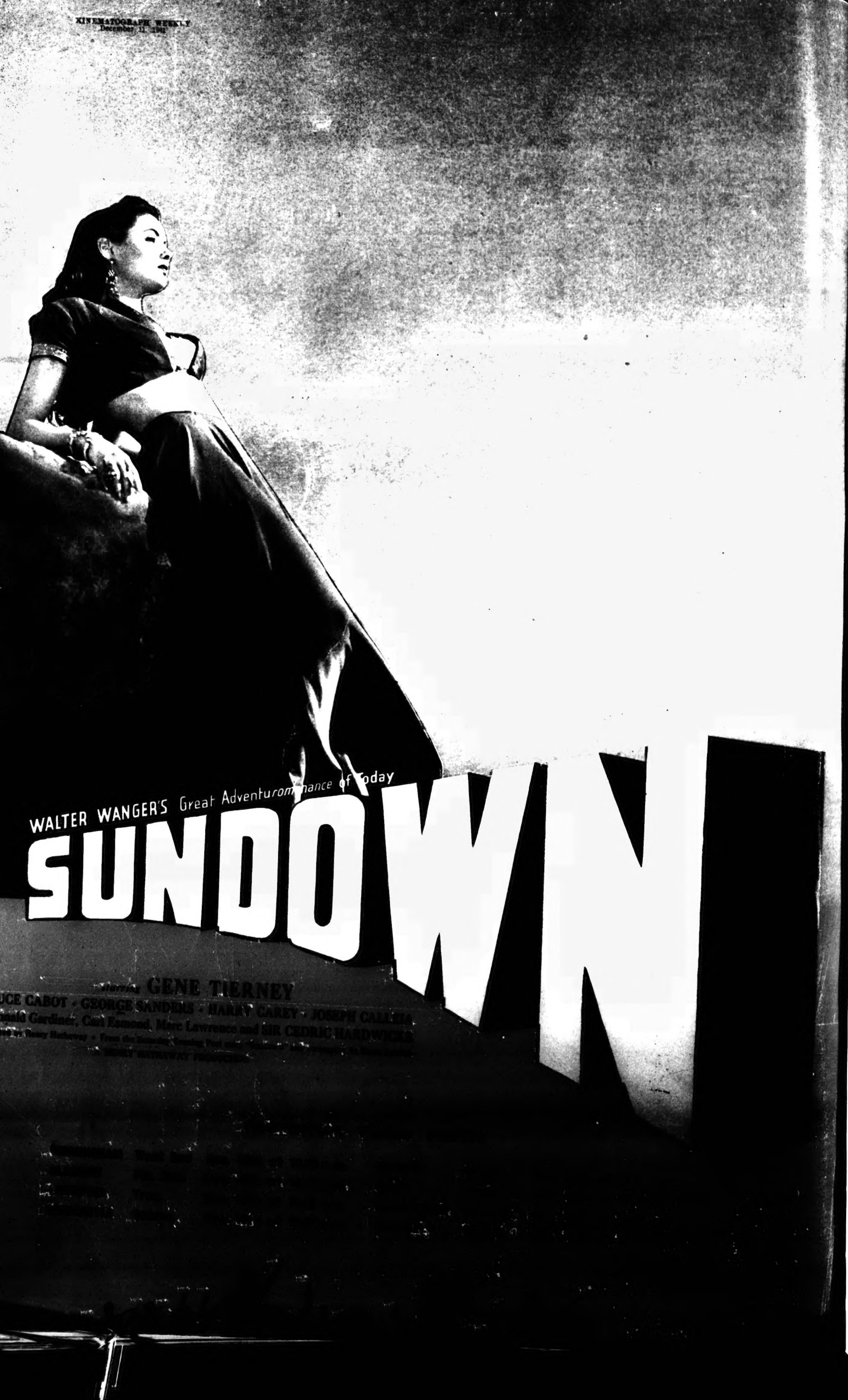
Metropolitan Opera Star RISË STEVENS (pronounced Reeza) co-stars with NELSON EDDY in Metro-Goldwyn-Mayer's Magical Musical Masterpiece, with Laughs Unlimited!

Music by Oscar Straus
Story by Ferenc Molnar

Chocolate Soldier

—YOU'LL BE SEEING *Soon!*

WATCH FOR TRADE SHOW ANNOUNCEMENT


WALTER WANGER'S Great Adventuromance of Today
SUNDOWN
starring GENE TIERNEY
UCE CABOT • GEORGE SANDERS • HARRY CAREY • JOSEPH CALLEIA
nald Gardiner, Carl Esmond, Marc Lawrence and SIR CEDRIC HARDWICKE

PORTSMOUTH AND PAPER RESTRICTIONS

See page 10

Kinematograph WEEKLY

No. 1808 Thursday, December 11, 1941. Vol. 298

DEATH AND FUNERAL OF OSCAR DEUTSCH

See page 5

WAR OFFICE METHODS UNDER K.R.S. FIRE

Canadians Without Films

RENTERS WITHDRAW FROM WAR OFFICE COMMITTEE

A WAR OFFICE muddle which resulted in Canadian troops being deprived of film entertainment in camp kinemas was sharply criticised at the K.R.S. Council meeting, which decided to cut through red-tape and supply films immediately.

DISSATISFACTION WITH THE PROCEDURE OF THE WAR OFFICE LED THE K.R.S. TO DISSOCIATE ITSELF WITH EXISTING COMMITTEES CONCERNED WITH THE SUPPLY OF FILMS TO THE TROOPS.

It is revealed that R.A.F. kinemas are being supplied on a percentage basis.

An offer on the part of the renters to supply the films for Canadian troops on the basis of the War Office contract with the renters was agreed to at an earlier meeting, but for some reason unknown the arrangement was "kicked out," to use a member's phrase.

Immediate Service

Ignoring for the moment the muddle which had produced this situation, members declared that **it was imperative that films should be supplied at once, and that a communication should be sent to the War Office asking why the Army Council had refused to supply Canadian troops.**

One member pointed out that whereas home troops were able to obtain some alleviation of military life by obtaining leave and visiting their homes and friends, Canadians had not that advantage. Canadian troops had their own equipment, and yet were unable to obtain any film entertainment except that supplied by 16 mm. film.

It was agreed that the films should be supplied to the Salvation Army as the unit authorised to act as a welfare organisation for Canadian troops on the same basis as the Army Council supply.

Invitation Declined

A further difference between the War Office and the K.R.S. was seen when correspondence was read inviting members of the K.R.S. to attend a meeting of the Joint Advisory Committee to be introduced to Paul Kimberley, Director of Kinematography to the War Office. It was intimated in the letter that the Committee would dissolve itself into the former War Office Committee, which had been superseded.

Opposition to K.R.S. representatives attending the meeting was expressed, as the Society had notified its wish not to be represented upon any Committee. **A formal resolution was thereupon drafted and agreed, under which the Society withdrew its authority from those members who were formerly members of the old War Office Committee.**

It was stated in the letter of invitation from the War Office that in addition to the purpose of the meeting to introduce Capt. Paul Kimberley, who would be responsible for all film matters "with the exception of recreational films," the business would be that of considering the establishment of the War Office Committee.

It was decided to add to the communication to the War Office apprising it of the Society's decision that renters would continue as heretofore to render the utmost possible service to men in the Forces.

Transport Charges

A further matter connected with the supply of films to the troops arose when the problem of transport charges for films supplied to troops was discussed.

A renting company having invoiced transport charges in addition to the usual hire charge, this had been disputed. Discussion established the opinion that this was a correct charge, the original agreed charge between the Society and the Army Council being that for hire of film only. The hiring unit would pay transport charges both ways.

R.A.F. Camp Theatres

Supplies of films on a percentage basis to Air Force camp theatres were the subject of other correspondence in which the renters pleaded that as the camp theatres had been erected by means of a loan advanced for a limited time by the Air Force authorities, film hire should be at a low flat rate basis to enable the repayment to be made.

As payments were being made for other services in connection with the screening of films it was not thought advisable to alter the basis of supply.

One member humorously asked what would happen if the unit in question failed to repay its loans to the Air Force Committee within the prescribed time. Would the committee place the unit in liquidation and seize the assets?

K.R.S. CONCERN OVER PERSONNEL

MANY DIFFICULTIES

The probable results of the application of the latest Man-Power legislation to renting offices were outlined by the Secretary of the Kinematograph Renters' Society at the Society's council meeting on Tuesday last.

Frank Hill reported that the president and he had attended at the Ministry of Labour and put before Mr. Parker the difficulties which would arise in renters' offices from the operation of the measure.

Women between the ages of 20 and 25 would be required in the uniformed service. There is a probability of some deferment being allowed for a reasonable period for women employees between 26 and 30, with staggering being resorted to in individual offices.

Women employees must be recruited from girls under 17 or women over 30.

The necessity of retaining women labour which had been trained as a substitute for men labour was stressed at the deputation.

Application for the retention of the services of men over 41 will be considered on the same basis as for those between 31 and 41.

Arthur Rank as Chairman of General Theatres

G.T.C. ANNUAL MEETING

J. ARTHUR RANK, millionaire flour-miller, who recently took over control of Gaumont-British and who took the Chair at the recent Odeon meeting, is also to become Chairman of the General Theatre Corporation, a company managed by Gaumont-British. This was revealed at the annual meeting of the G.T.C. on Tuesday by Mark Ostrer, the present Chairman.

Mr. Ostrer also disclosed that without the Palladium, which had been out of business six months in the period under review, General Theatre Corporation cannot pay dividends.

In reply to a shareholder he said that arrangements were being made to find alternative accommodation for the Holborn Empire.

Mr. Dowsett, from the body of the hall, asked questions about the number of kinemas out of operation in this "disastrous year" and how the outside houses were doing, and whether the company had an interest in the Hippodrome or the Victoria Palace, where Mr. Black (the G.T.C. manager) had put on such "lurid shows." Mr. Dowsett suggested that these were "inimical to us at the Palladium."

He also asked about the position of the Gaumont, Haymarket.

In reply, Mr. Ostrer said that the Gaumont, Haymarket, was doing fairly well, and, on being pressed, that shareholders could call it "making a profit."

Black's Dual Role

About Mr. Black's dual capacity, Mr. Ostrer explained that he was managing director of Moss Empires and he has to put on shows for both. He said that the theatres outside London were doing well.

Replying to a question about the £35,000 management fee payable to Gaumont-British put by two shareholders—Mr. Dowsett and Mr. Thomas—Mr. Ostrer pointed out that until the reconstruction it was necessary to pay 9 per cent. on the preferred capital before payment of the management fees, but that from 1940 onwards this was not necessary.

Management Criticised

A shareholder remarked that it was unfortunate that in the first year this change operated there had been no dividend.

Continued on page 22

Hollywood and the War

THE possible effect upon the Trade of the United States entry into the war is being canvassed by all sections of the British Industry. Cables from America infer doubt as to whether producers will be able to carry out announced schedules, and exhibitors fear that this will cause a shortage of product which cannot be made good by British Studios.

It is pointed out that one result of the present emergency is that American production will suffer in a proportionate degree to our own producers by reason of the imposition of war priorities of material and the enlistment of personnel.

Fears of aerial raids on plants in the vicinity of Hollywood and the West Coast black-out caused a temporary cessation of production early this week. Plans are being considered for the dispersal of production activities. New York studio facilities will probably be utilised.

Although doubtless it will be possible for leave of absence to be obtained by any of these to make films, the recruitment of technical personnel will not be without a restrictive effect on production.

Possible Call-up

The loss of a number of British-born stars, directors and studio employees is also anticipated by U.S. producers. Under United States law all male British subjects resident in that country are liable to be called on for military service.

It was stated on Monday that as both Britain and the United States are at war with Japan, British subjects will probably be given the choice of serving either country.

Financial Considerations

The financial repercussions of the situation have also to be considered. While the KINE. is informed that no steps have as yet been taken in this respect it may be assumed that the export of dollars from the U.S. will be prohibited. On the other hand it is suggested that the association of U.S. and Great Britain as war allies may lead to the reconsideration of the Treasury attitude towards blocked currencies in this country. KINE. understands that such a step is unlikely.

In existing circumstances there will obviously be less money for production in Hollywood, nor will it be possible for a continuation of the infiltration of American finance in British exhibiting interests.

British Production

The fact that at present there is no indication of any release of currencies frozen in this country has encouraged the view in some quarters that there will be an increase in British production by United States firms provided a measure of increased facilities are afforded by the Government.

So much importance is attached by Government circles to the continuance of film entertainment that it is likely that proposals to this end will receive not unsympathetic consideration.

Film trades of both nations, it is expected, will now collaborate on production propaganda for the English-speaking peoples.

War in the Far East

ON

BRITISH MOVIETONE NEWS

BUDGETING FOR POSTERITY

SNAPE CRITICISES KINEMA FINANCE

THE policy of passing Ordinary Dividends and the carrying forward of profits in excess of the previous year, when such additional carry forward is greater than a possible dividend, has been questioned. Another point raised in connection with recent balance-sheets is the charging of War Insurance against Trading (which the Revenue will not allow as an expense for tax purposes), thus reducing the amount available for dividends.

As regards the passing of dividends, one cannot approve or criticise unless all the facts and contingent liabilities are divulged. A large bank balance, whilst very often *prima facie* evidence of prosperity, is not conclusive evidence of it.

Virtually, no business to-day can make large increased net profits because all profits above pre-war profits become liable to Excess Profits duty of 100 per cent.

Against a large bank balance might be two years' liability for excess profits and at least one year's liability for income tax. There may be commitments to be met in the near future in purchasing or completing the purchasing of subsidiary concerns or other assets.

All that an ordinary shareholder need worry about is as to whether the directors are deferring the payment of ordinary dividends because perhaps certain directors with large ordinary shareholdings may be anxious to avoid paying too much super-tax, hoping for some relief in that respect in years to come.

I certainly think that a chairman of a company should be in a position to state that the board have conferred with the company's auditors and on the auditor's advice they make a submission to the ordinary shareholders to pass the dividend. The auditors should, in my opinion, be in attendance at an annual meeting to explain to the shareholders why such a policy is desirable, and that without having to disclose private information that it may not be desired that a competitor should acquire.

As regards the charging of war damage insurance against revenue, as an accountant I may consider it good finance; as a kinema director I do not agree with it. One large company wrote off £60,000 recently in respect of this war risk insurance, which reduced their available profit very considerably, and no ordinary dividend was paid. In the case of a private or small company it may be desirable to write the amount of war damage insurance off, but in a large company **it is penalising to-day's shareholders and benefiting future shareholders.** With no ordinary dividends paid to-day, to-day's share values drop and a seller has to lose.

Why should to-day's shareholders stand this unexpected and unlooked for liability when it is something we are having **to pay for posterity?** To-day's shareholders are guaranteeing the stability of the company's assets for many years to come by this insurance, and in my opinion it should be treated as an asset on the balance sheet and written off over 10 or 20 years (as flotation expenses are usually done).

Haven't we enough to suffer under to-day's conditions with high cost of living and 50 per cent. of our income taken in tax, **without contributing to-day for others to benefit in 10 or 20 years? Let posterity stand some of this abnormal charge.**

The Government has given a lead in the matter; it does not consider it a revenue item, for it will not allow one penny of it to be charged against trading, so why should the directors of companies charge it against trading and withhold the payment of ordinary dividends?

Besides, how can shareholders invest in War Loans and Warship Weeks if they do not receive dividends?

ALFRED SNAPE, A.S.A.A.,
Incorporated Accountant,
14, John Dalton Street, Manchester.

PAUL SOSKIN FOR GAINSBOROUGH

New Deal Signed

After the completion of "The Day Will Dawn" future Paul Soskin Productions will be made under the Gainsborough banner, in accordance with an agreement entered into between Maurice Ostrer and Paul Soskin.

The first film under the new contract is scheduled to take the floor about the first week in April, and it is understood that Paul Soskin will produce a minimum of two pictures per year under the new agreement.

KINEMATOGRAPH WEEKLY

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OUR FIRST DUTY

WHATEVER may be the rules in other branches of industry, safety of the public is the highest law in ours. It is this consideration which gives rise to our main opposition to the ever-increasing demands on our man-power. For our kinema attendants are to-day a great deal more than just ushers; they are vital links in the chain which keeps our patrons from danger.

Attendants are, as a rule, trained in fire-fighting, in A.R.P. work, and many of them in first-aid. Their qualifications mean absolutely nothing during quiet periods, and in consequence their work in preparation for an emergency is forgotten.

Emergencies, however, are very good tests as to how necessary a man is, and they have, in the blitz periods, acquitted themselves worthily.

But when they have no particular call to use their reserve of training, our authorities forget it and it is in no circumstances considered when it is a case of calling-up. We all know the country's call for men must be obeyed, but hitherto there has been a certain latitude to allow a trained fireman-attendant to keep on with his important job.

There is, we know, a standing rule now that these cases shall be dealt with on their merits, but we are not at all reassured by the judicial qualities of some of the officials called upon to decide. Last week, for instance, we quoted cases from the Devon and Cornwall area in which the conduct and the manners of the Employment Exchange representatives left a great deal to be desired, and it has to be remembered that their decisions are in practice perilously near being irrevocable.

At present we are anxious to have settled the problem of the kinema which wishes to retain its fireman-attendant. Presumably there is little real trouble in securing this, but the man is human, and is entitled to a day's relief at stated intervals, and may even claim sick leave on occasion. The limit of one man will not do, unless the Employment Board makes an arrangement by which it can supply qualified relief men from a local pool. And this, to-day, is impossible

FILMS FOR THE TROOPS

WE pay our price for our system of individual freedom. For such a boon no price is too great; we all know this, even if sometimes we wonder whether the heavy expense we have to face need have been incurred.

There are costly mistakes which ought not to occur. As a matter of fact, they never would occur but for the difficulty which inevitably hampers the relations of two bodies—say, the War Office and the K.R.S.—who do not understand each other's language.

Some internal rearrangement of the supply of films to Canadian troops seems to have upset the system, which has been working pretty well. It is satisfactory to know that in spite of the difficulties with the War Office, the K.R.S. will not allow the Canadians to go short of the amusement they derive from film entertainment.

Thanks to what one can only characterise as mishandling by the War Office, the Renters' Society definitely and officially withdrew its authority from those members who were formerly members of the old War Office Committee. The thing that matters is that the Canadians will not be allowed to go short of their screen show.

Long Shots

AMERICA AT WAR—THE EFFECT ON HOLLYWOOD—ARTHUR DENT'S NEW JOB—K.R.S. CROSS TALK—MADELEINE CARROLL RETURNING—THE B.F.I. FEATURE FILM

AMERICA'S declaration of a state of war with Japan is a matter of deep concern for the film Industry, apart from the fact that Hollywood is a vulnerable raid area for air incursions from the Pacific

THE various film distributing companies have been doing their best to evacuate their American employees from Japan and some are at present on the high seas. The war situation restricts America's overseas market, while at home theatre attendances are bound to be affected by the diversion of the attention of movie-goers to other matters of interest and by the wish to hear everything that can be heard over the radio.

THE KINE. New York correspondent anticipates that entire control of radio stations may be taken over by the Government. This is very likely if only to check the wild statements which are apt to stream from the loudspeakers in a time of stress.

ONE good thing emerges. The absurd propaganda investigation by the Senate Committee is now virtually abandoned, events having overtaken and submerged the probe which now seems far removed from actuality.

WHAT now happens to the Britishers in Hollywood, who may at any time be subjected to a call-up? They were advised to stay put by the British consul, who may now, however, speak with a different voice. A special department was set up to call up Britons in the United States during the last war, and this may be done again.

A NUMBER of the leading British players in America are no longer at Fighting Force age. Aubrey Smith tops the lot at 78, Edmund Gwenn is 66, while Cary Grant, Robert Stevenson, Alfred Hitchcock, Ronald Colman and Herbert Marshall are 50. Charles Laughton is 42, Brian Aherne 39, and Reginald Gardiner 38.

IT will be interesting to see what difference American entry will make in the realms of finance. There is a general disposition to put an embargo on currency export when a war breaks out, although there are few countries now to which it would be profitable to export. It may mean no more dollars for England, which might a few weeks ago have ruined the A.B.C.-Warner deal. For the rest we must wait and see.

TO-DAY, Thursday, at 12.45, a Memorial Service will be held at the Upper Berkeley Street Synagogue as a tribute to the memory of the late Oscar Deutsch. At Tuesday's meeting of the K.R.S. Council, members unanimously agreed to a proposal that a message of sympathy be sent to Mrs. Deutsch from those present.

ALD. J. H. STANSFIELD, the well-known exhibitor of Stockport—"Good old simultaneous" he used to be called because of his persistent advocacy of the simultaneous signing of film contracts—got a thrill whilst listening to the radio a few nights ago. For five months no news had been received of his son, E. H. Stansfield, who is serving in the Navy on an ex-American destroyer. Over the air came the news that his son's ship had put in at a U.S.A. naval base in South Carolina.

ENJOYED an interesting chat with Arthur Dent a day or so ago. He is quite in his old genial form and full of cracks about the many colleagues and friends he is rubbing shoulders with now he is back in Wardour Street—Wallace House, to be precise. He has taken up the personal representation of Sam Goldwyn, an appointment for which his personality and experience admirably fit him.

ARTHUR DENT, now representing Sam Goldwyn in England

WHEN the K.R.S. Council meeting opened on Tuesday morning the comparative paucity of members caused one of the members to ask if they had a quorum. Having received a reply in the affirmative, the questioner added: "I thought we might have to cable Lisbon."

THIS has reference, of course, to the recent departure of renting chiefs to America to spend Christmas there. Among these are David Rose and Francis Harley (with whom is Bob Kane). Max Milder is due to get away on Sunday next.

LAUGHTER greeted a sally from a K.R.S. member when an application was read from the Ministry of Information that certain programmes screened to the M. of I. staff might be also screened to the A.R.P. group at the House of Commons on the same terms. "What, are they building up a circuit?" came the shot.

WITH everyone present conscious of the restrictions placed upon the supply of foodstuffs, there was general appreciation at the British Film Institute's annual meeting of Sir William Brass's mention of the fact that the Ministry of Food had put in an inquiry to the Institute regarding "Only Angels Have Wings."

ABOUT forty people attended the meeting, among whom was F. W. Baker, who appears to find time, with his many duties, to keep touch with every organisation with which he is connected. Hector McCullie, who was present, crisply remarked that the Institute was following the way of the big groups by becoming producer, distributor and exhibitor combined. This in reference to the picture which Cavalcanti has made for the organisation.

MADELEINE CARROLL'S decision to return to England (Paramount having given her indefinite leave) is in line with what one would expect of her. She wishes to take her part in the responsibilities of her country and has, since her sister's death in a London air-raid a twelvemonth ago, been dissatisfied at not being able to take an active part in the war.

ONLY last week (before Japan's senseless action plunged America into war) I received a message from her which she wished to be passed on to her readers: "May 1942 bring the victory which your courage is so magnificently earning, and may we who are far away be worthy of the peace which it will surely bring." Now she intends to help us in earning that victory, and her colleagues in this country will welcome her and honour her decision.

CONGRATULATE J. C. Squier (universally known as "Jimmy") on achieving grandparenthood. The new arrival, Judith Ann, is in the picture tradition, for her mother, Vera, wife of Corporal Brereton, was for some time on the editorial staff of our associated publication *Picturegoer*. So congratulations to her, too.

ANOTHER direction for congratulation of a similar kind goes to Shepherds Bush to John Mills, who is playing William Wilberforce in "The Young Mr. Pitt." He last week became a proud father, his young actress wife, Hayley Bell, having given birth to a fair haired daughter, Juliet.

DISCUSSING the entry of Japan into the war, and the ranging of Finland, Hungary and Rumania with the Axis Powers, a lugubrious exhibitor in Wardour Street this week declared: "It's just like the kinema Trade: the circuits are swallowing up all the independents."

AN Oldham town councillor, in a council debate on Sunday opening last week, uttered this wisecrack: "I am no kinema fan, as I do not like anything that walks on sheets." Flea-pit humour.

ANY impression over here that America is sniffing in a supercilious way at "Target for To-night" is certainly not borne out by a sheaf of newspaper cuttings I have received giving opinions on the film from various sources. I mentioned recently that Warners had done their part with a fine double-spread in the *Motion Picture Herald*, and these cuttings with their adjectives "spell-binding" and "absorbing" show a different side from those few of which we heard at first.

I WONDER what effect the entry of America into the war will have on "Target for To-night" in the States. If its release had been postponed a little, the anti-Axis feeling engendered by the Jap might have given it a semi-topical flavour which would have resulted in as enthusiastic a following as here.

THIRTEEN plays a big part in the life of A. E. Crabb, former manager of the Picture House, Leicester, who has been appointed G.-B. Publicity and Exploitation Manager for the Home and Midland Counties.

HE started by getting born on a thirteenth, continued by marrying on the thirteenth, was in the 13th Reserve Cavalry, and was eventually transferred to the 13th platoon of the Royal Fusiliers. His Army career closed when he was discharged from the Army on a 13th. The bakers' dozen still followed him, for the first big picture he handled for publicity was "Friday the Thirteenth."

A MAN has to be an enthusiast to dwell in a house, the walls of which are decorated with stills of film stars. The avid collector in question is R. H. New, of Oxford, who possesses thousands of such pictures.

THE decision that West End show girls are exempt from war work, as they are already doing work of national importance, will, in turn, have repercussions in the studios. At the moment there is a great shortage of extras and small-part players, particularly young women who, in studio parlance, are "easy on the eye"

STUDIO casting directors, suddenly confronted with 200 girls on whom they can call (this is the number affected by the new order) are said to be recovering slowly and will be themselves again in a few days. Seriously though the position in production circles regarding crowds and bit players is one that will shortly need grave consideration by the Ministry of Labour.

BERWYN, Oklahama, has gone all girlish and changed its name to ene Autry. This is because the Republic radio-crooner of that name has bought a ranch there and nothing less than a change of name would suiutably celebrate the event. Gene will probably return the compliment by singing a song about Berwyn, accompanying it on the Oklahama-lele.

THE STROLLER.

TRADE UNITY EFFORT IN U.S.

KINE. New York Cable from *Motion Picture Daily*

THE INDUSTRY'S attention is centred on the Allied sponsored meeting to effect Trade unity on Tuesday in Chicago; the ranking executives of most companies are attending, also M.P.T.O.A. and other exhibitor groups unaffiliated to Allied. Nicholas Schenck and George Schaefer express approval of basic idea of unity plan.

RCA VIRTUALLY abandons plans for installation of theatre television for duration of the Emergency. This is chiefly because of lack of engineers and materials, which are both being used for defence.

HENRY L. NATHANSON has been given charge of distribution of Metro product in Canada as Canadian General Manager of territory formerly under Eastern Manager before Connors left.

ROBERT TAPLINGER resigns from Warner as National Publicity Head and becomes Executive Assistant to Harry Cohn, President of Columbia.

GEORGE SCHAEFER has been given full operating authority of RKO-Radio by directors and Joseph Brun full charge of studio.

PARAMOUNT is redeeming all second preferred stock on February 3 at face value of $4,250,000.

INAUGURAL FLIGHT of Cape Town "Clipper" on Saturday last carried a print of Metro's "Pulham Esquire." It is expected to be in Johannesburg in three days as compared with the present 45 to 60 days. It will be showing in the Metro Theatre in Johannesburg.

HEARING OF THE Schenck-Moskowitz tax evasion conviction appeal has been postponed until January 12.

Close-Ups

By

— Screencomber —

MINNIE'S DEBUT

THE shortage of feminine stars has led to the signing up by Parity Pictures of Minnie, a beautiful cart-horse. She will shortly be seen starring in "She Answered Him Neigh."

Clark Stable, her leading man, said: "I will not easily forget my first appearance opposite Minnie. I got a real kick out of it, but I'm afraid, for geographical reasons, the Legion of Decency would not permit my showing you the bruise.

"Minnie can convey more with a quiver of the nostril than most girls can with their entire face. To kiss Minnie passionately on the nozzle is to experience an unforgettable thrill. Parity Pictures were unable to find any other girl to play opposite me. They were in the cart, so they got in Minnie the cart-horse. She should be a great draw—or should I say dray? Minnie is a great actress and a fine hoofer."

CRIS.S NEWS

HERR SCREENCOMBER'S Pansy Division are said to be trapped in a triangle roughly bounded by the Round House, the Intrepid Fox and the Blue Posts. Herr Screencomber's divisions, commanded by General Rumble, appear to be making no attempt to break out of the trap, although they are creating diversions by racing from pub to pub.

A late communiqué states that it was the landlords who took the initiative at closing time, but Herr Screencomber had already taken the count, the swipes, and the till.

Meanwhile, his tanks, operating at the rate of a pint to the minute, show no signs of oil shortage. In fact, those captured appeared to be particularly well oiled.

INITIATIVE

NOW that the papers are forecasting the early termination of the Libyan battles, the War Office, with commendable foresight, is mustering a company of cameramen and technicians to go out to the Middle East immediately. It is reliably stated that they should arrive there just in time to miss the opening battles on the Western Front.

THE FLOOD

WITH the approach of the New Year issues of trade papers the publicity men get busy and, paper shortage or not, great wedges of sickeningly optimistic promises for the New Year product come flooding in.

Dazed sub-editors slash and cut valiantly at the rising mass of adjectives but the ever-mounting volume pours on threatening to engulf—or enguff—and destroy.

Some day, in a more enlightened and gentler age, there will arise a Society for the Prevention of Cruelty to Sub-Editors, and its first move will be to suppress the New Year issues and strangle all publicity men at birth. Just to be in the fashion here is an advance glimpse of some of the product for showing in 1942.

CO-OPERATION

WITH so many requests for flying facilities, it is said that plans are on foot to hand over the Air Force intact to the producers; then the Bomber Command can apply to the film industry for flying facilities whenever they plan a raid on enemy territory.

DILEMMA

YOU can't help laughing—can you? Here's our big executives tearing off to America so they can pull off important business deals for the duration and then Japan goes and throws a spanner in the works by declaring war on America.

What about those big deals? They might as well come home to England with the front line now only about three thousand miles from their adopted doorstep. After all, one can't do business in the front line, not even funny business.

Where *is* there a market left for a chap? The quiet South Sea Islands aren't quiet any more—Alaska, South America—not even Borneo. It is hard on a chap looking for a bit of peace and quiet—so why not the peace of quaint old London town again. We can promise them a big welcome.

COMPLAINT

WART WINKLEHEIM, now on a business trip to the States, has arrived in Chicago. The Mayor has been approached by a number of influential gangs protesting that the visit of Mr. Winkleheim can only bring discredit on their fair city's name.

PRESENTS

THE busy film executives will no doubt be worrying about presents for the critics Christmas. How about a nice little car and a petrol lighter? The petrol lighter would be for lighting cigarettes, if they can get any cigarettes, and the car petrol ration should help them keep the lighter properly filled.

Care should be taken to see that the petrol is not in glorious Technicolor, as we hear the Army authorities can get pretty nasty about it.

OSCAR DEUTSCH PASSES

Man Who Created Odeon Circuit

LOSS TO THE TRADE

BY the passing of Oscar Deutsch, who died on Friday after a long illness, the industry has suffered a very great loss. To the outside public he was the outstanding example of the brilliant organiser of success, a man whose vision and courage enabled him to build up an enormous business proposition in an amazingly short period.

To those who knew him — and nobody was more friendly and approachable—the sense of personal loss, however, is on a different scale altogether. We in the Trade have an acute sense that a great personality has been taken from us, one whose unique qualities have done more for every branch of our great Industry than can be revealed by even those who knew him and his work best.

A characteristic of friendship and frankness marked him in his relations with his colleagues and his scientifically chosen staff, although his conduct of the great machine he devised and operated proved that he was able, when there was the need, to make painstaking and discreet preparatory plans before showing his hand.

This gift of handling big affairs and small ones was unique; you have only to speak to an Odeon manager to realise the personal way in which they regarded their chief, and as to the circuit itself, last week's meeting will give sufficient evidence of its stability.

Long before his name was mentioned in comparison with the big kinema chiefs he was working and studying the possibilities of our business. He told me once of his early venture when he made it possible for M. E. Balcon and Graham Cutts to come to London from Birmingham to try the strength of British production.

But his first important venture on a big scale was in association with F. A. Enders, when the two of them, at the beginning of the talkie era, organised the equipment of B.T.H. reproducing sets in two hundred halls. This was when we began to understand that a new force was working in our midst, for prior to this Mr. Deutsch was known only as a prominent Birmingham merchant in the metal trade.

How he developed his chain of theatres is common knowledge in the business; some he bought, there was the association with and ultimate absorption of Charles Donada's County group, but most of the Odeons he built. Many a site he chose was jeered at, but he minded that not at all, his faith in his own judgment was soon justified, and he can say, with Wren, "If you seek a monument to me, look around."

His Local Patriotism

In many directions in his native city Mr. Deutsch did much quiet and unostentatious philanthropic work. He originated the idea of the Birmingham Kinema Banquet and Ball, for instance. Prior to the introduction of Sunday opening in Birmingham, from

Continued on page 22

OSCAR DEUTSCH who passed away on Friday in his 48th year

FILM TRANSPORT A NATIONAL SERVICE

"Can film transport be regarded as of national importance?"

This interesting question was asked at a big meeting of Liverpool and district motor vehicle operators, held on Sunday, December 7, to hear explanations of the Ministry of War Transport's Road Haulage Scheme.

Two of the principal speakers on the platform answered the question. Major G. A. Renwick, who served on the Ministry's Advisory Committee, said that some films, propaganda films for instance, were undoubtedly of national importance and transport had to be provided for them. Also in a high category were the films which were required for the services.

Sir William Chamberlain, who is the Regional Traffic Commissioner, replied thus: "Traffic, generally, is of relative importance. It might be important one day and less so the next or later on. Films are being shown in military camps all over the country and in other approved places. Whilst the Government permits these kinemas to be open, we consider them to be of importance."

£42,000 for Soviet Red Cross

A.B.C. EFFORT

It must surely have been a pleasant experience to Sir Ralph Wedgwood, Chairman of Associated British Picture Corporation, when he handed a cheque to Mr. Maisky, the Soviet Ambassador, for approximately £42,000, in aid of the Soviet Red Cross.

The presentation was made at a special matinee performance at the Regal, Marble Arch.

The money has been accumulated by collections from patrons organised at the 450 kinemas of the circuit.

The programme at the Regal included "Salute to the Soviet" and the first showing of the Pathe British film, "Banana Ridge."

A hearty tribute was paid by Sir Ralph Wedgwood to Eric Lightfoot, joint managing director, W. J. Gell, Arthur Moss and David A. Stewart, the Scottish general manager, for their assistance in organising the effort. The whole of the receipts from tickets sold at that afternoon's performance added, without deduction, to the amount that had already been subscribed.

After the performance, a reception was held at which those who had worked for the collection were presented to Mr. Maisky.

THE SALVAGE CORPS

Is Your Waste Paper Helping the War?

WASTE paper salvage is no stunt. We know, or we ought to know, that the national need cannot be satisfied by an energetic effort which produces results for a week or a fortnight and then begins to slacken.

Those whose intelligence has shown them the urgency of getting into this struggle for the salving of every possible inch of paper will not need to be told that the fight must go on with undiminished vigour; others there are who seem incapable of sustained effort, and it is these men—and women, for we are all in it—who must be kept up to the limit of their ingenuity even if we who remind them of their duty get a few black looks.

We quoted some of the methods last week by which the Trade is endeavouring to send its maximum to the pulping mills, and it is worth while pointing out that this work is in no way limited to Wardour Street and the West End of London. This is a national drive, and we have a big front. There is just as much waste paper, old stock, out-of-date documents, obsolete printed matter, in the provinces as there is in London.

If there is any difficulty in arranging for it to be collected or any query of any sort which occurs to our readers, we shall be pleased if they will write direct to us, at 93, Long Acre, W.C.2. We do not undertake to solve all the questions we may be asked, but we will see somebody who can, and if there are suggestions for the better conduct of the campaign we shall welcome the opportunity of putting them forward. So don't hesitate to write.

For the C.T.B.F.

As to the immediate progress of the Trade's drive, which, as we explained last week, will contribute to the funds of the C.T.B.F. There are at present 14 of the more important organisations turning their waste paper over in this direction.

A representative of Phillips, Mills is carrying out a series of visits, finding out how many sacks they need, and when and how it is most convenient to collect them. This part of the scheme is already in operation.

C.T.B.F. RETURNS BRUM CHEQUE

All or Nothing

The cheque sent from the Birmingham area to the Cinematograph Trade Benevolent Fund in respect of Cinema Day has been returned to the senders by R. C. Bromhead, the hon. treasurer, with a letter stating that it cannot be accepted as it represents only a portion of the sum due and agreed within the Trade.

Birmingham, which has its own Benevolent Fund, has retained a large proportion of the sum which would have accrued from the two-thirds of a penny per seat from exhibitors, with the result that instead of a sum of £1,000 which would normally have been received only about £157 was forwarded.

The C.T.B.F., feeling that its scope is national and embraces every side of the Industry, has a call upon all areas for support.

A scheme for a Midland "Glebelands" is being canvassed in the Birmingham area.

Fewer Display Stills

Renting stills to exhibitors is likely to become a universal practice among film distributors as a result of an effort by the Ministry of Supply to diminish the demand on the photographic paper employed.

Representatives of renting companies were appointed by the K.R.S. Council on Tuesday to attend a meeting at the Ministry of Supply to discuss the matter.

Those appointed were W. J. Gell, Jules Simmons, S. W. Smith (K.R.S. President) and Frank Hill (secretary).

Trade Resists Christmas Charity Impost

EXHIBITORS FIRM STAND

ATTEMPTS by licensing justices to impose charity contributions upon exhibitors opening on Christmas Day is being resolutely resisted in the Midlands and Walsall. Determination has been expressed not to open if the condition is persisted in.

The General Purposes Committee of the Walsall Corporation has reported that in October it considered applications from the Savoy, the Imperial and Palace Cinemas (A.B.C. houses) for permission to open on Christmas Day and recommended such sanction on the same terms and conditions as apply to the opening of kinemas on Sundays, including the allocation of a percentage of the profits to charity.

The C.E.A. Case

Subsequently the town clerk received a letter from the secretary of the Birmingham and Midland branch of the Cinematograph Exhibitors' Association, as follows:—

I understand that the Licensing Sub-Committee is recommending the General Purposes Committee to allow the opening of kinemas on Christmas Day on the same terms and conditions as Sunday, including the allocation to charity. Let me say at once that my members are not prepared to open on these terms.

You inform me that the three A.B.C. houses—the Savoy, the Imperial and the Palace—had accepted these conditions, but that is not so; they applied for licences in the ordinary way, not knowing that these conditions would be imposed, and they certainly will not open unless these are altered. Opening on Christmas Day is either right or wrong. If it is right, there is no reason why my members should be penalised for opening, and if it is wrong, the demand for a contribution will not make it right.

With regard to staff, I would point out that in addition to a day off in lieu of working for a few hours on Christmas Day they would also receive double pay. Further, when booking films for Sundays the renters take into consideration that my members have to pay this charity contribution, but this is not recognised as regards Christmas Day, and consequently films have to be booked at higher rentals.

Under these circumstances it is very doubtful, even without a charity contribution, if kinemas could make any profit at all on Christmas Day, but if there is a public demand for opening, and apparently there is such a demand, my members, whose first duty is to serve the public, are prepared to open provided the conditions are reasonable, but they certainly will not open if the demand for a contribution to charity is insisted upon.

I shall be glad if I may be advised of the decision of the committee as soon as possible so that my members can arrange accordingly.

The committee states, with regard to the second paragraph of the above letter, that it is pointed out that the three applications received were for definite permission to open the kinemas, one application stating: "Based on the same conditions as last year—10 per cent. of the gross takings to charity, hours of entertainment from 6 p.m. to 9 p.m."

Possible Concession

Reference was again made to the matter at a meeting of the sub-committee, when the above letter from the Cinematograph Exhibitors' Association was read, and in view of the fact that the estimated amount received by the Mayor's War Aid Fund from the Sunday opening of kinemas during the past year amounted to over £2,000, and also that there will probably be a large number of members of the Services in that town on Christmas, it was felt that some concession might be made to enable the kinemas to open without being at a loss, as is said to have been the case last year.

The sub-committee therefore recommends that permission to open on Christmas Day be granted without licensees being required to allocate a percentage of profits to charity.

FLAT RATES ARE INCREASING

New Situation Faced by K.R.S.

The large increases in the aggregate of flat-rate terms at the expense of percentage bookings were discussed by members of the K.R.S. on Tuesday when the results of the growth of this practice were compared.

Cases were quoted in which less than a sixth of the sums obtainable under percentage had been received, and the growths of the former method of hiring was widespread.

It was stated that patrons were not to-day "shopping" for films as was the case before the war, but were "going to the movies." This enabled exhibitors to put before their patrons, in many cases, films of lower entertainment quality which they obtained at a lower flat-rate price.

No action arose from the discussion, but the subject will come up for deliberation at the next meeting.

Ashton-under-Lyne magistrates have sanctioned Christmas Day kinema performances at the Empire, Queen's, Pavilion and Theatre Royal between the hours of 2 p.m. and 10 p.m.

Bradford Watch Committee has agreed to the opening of kinemas on Christmas Day, and Stalybridge Watch Committee has granted permission for the Christmas Day opening of the New Princes, Palace and Hippodrome.

Greta Garbo and Melvyn Douglas who star in M-G-M's new picture TWO-FACED WOMAN, which has created a wide amount of controversy in America

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 11 AND WED., DEC. 17

Thursday

Dumbo (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Already scoring a brilliant triumph in America, and described as Walt Disney's greatest-ever full-length feature, "Dumbo," is a riot of music and fun enriched by a host of ingratiating new characters.

The title rôle is taken by "Dumbo," a baby elephant whose large flapping ears make him practically an outcast from his herd and the butt of the circus clowns. He is befriended by Timothy Q. Mouse, and together the two scheme to gain for Dumbo his heart's desire—to become a celebrity in the world of the circus.

"Dumbo" is recounted in typical Disney style, with nine grand new song hits logically woven into the delightful story. The film offers a brand-new comedy team, the Five Black Crows, birds who speak with the rich and spontaneous humour of negroes. Casey, jun., the tiny loco seen in "The Reluctant Dragon," too, plays a major part in "Dumbo."

Among the novelties in the feature are dive-bombing storks, pink elephants parading and dancing, and "Dumbo" flying by his ears.

Friday

Birth of the Blues (*Paramount*)

Plaza. **2.30 p.m.**

Cast: Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee Rochester, J. Carrol Naish, Warren Hymer, Horace MacMahon, Ruby Elzy, Jack Teagarden, Danny Beck, Harry Barris, Perry Botkin, Minor Watson, Harry Rosenthal, Donald Kerr, Barbara Pepper, Cecil Kellaway, Ronnie Cosfey. **Director:** Victor Schertzinger.

Jocularly dedicated to the musical pioneers of Memphis and New Orleans—the gallant early "jazz" men who took American music out of the rut and put it in the groove.

Despite the facetious tone of the "dedication," "Birth of the Blues" is one of the biggest musical productions of the year. The title aptly describes the story. It depicts the authentic origin of the style of music known as "blues"—the musical idiom that broke down all bars, opened up new fields for music and musicians and paved the way for the jazz and "swing" era.

Bing Crosby and Mary Martin did so well together in "Rhythm on the River" that Paramount have teamed them again in "Birth of the Blues." The tremendous cast includes also Brian Donlevy, Carolyn Lee, Rochester, J. Carrol Naish, Warren Hymer, Horace MacMahon, Ruby Elzy, Jack Teagarden and Barbara Pepper.

The picture represents a cavalcade of songs everybody knows, and Bing had only to learn one new song for the film.

Signs of the Times

THE MAGAZINE OF THE SCREEN

Show it — it pays!

Tuesday

Strange Alibi (*Warner*)

Studio One. **11 a.m.**

Cast: Arthur Kennedy, Joan Perry, Jonathan Hale, John Ridgely, Charles Trowbridge. **Director:** D. Ross Lederman.

The inner workings of the Detective Bureau of the Police Department provide the exciting background for this fast-paced action drama.

Cast with fresh, new talent, the film stars the recent stage discovery Arthur Kennedy. His current rôle, as an energetic, hard-driving young detective is a test of his amazing versatility. With Kennedy is Joan Perry, young screen lovely, and a talented supporting cast, including Jonathan Hale and Florence Bates.

"Strange Alibi" tells the story of a zealous young detective who's out to crack a vicious gambling ring. His identity is too well known, however, so he plots a publicised break with his boss, the Chief of Police, portrayed by Jonathan Hale. He swears to "get even" with the Chief, and doesn't even let his girl friend, played by Miss Perry, in on the real set-up

All necessary evidence collected, the detective turns over the information to the Chief. The gangsters then murder the Chief and easily plant the rap on Kennedy, who has no evidence to prove his real affiliations.

Kennedy, in the penitentiary, hears where he can locate the one man who can clear him. He breaks jail, then finds his witness—dead. But his ingenious mind plots a campaign that gets more results from the man dead than alive.

Look Who's Laughing (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Cast: Fibber McGee, Molly, Edgar Bergen, Charlie McCarthy, Lucille Ball, Lee Bonnell, Dorothy Lovett, Harold Peary, Isabel Randolph, Neil Hamilton, Charles Halton, Walter Baldwin, Bill Thompson. **Director:** Allan Dwan.

Fibber McGee, Molly, Edgar Bergen and Charlie McCarthy, four of America's premier comedians, appear with glamorous Lucille Ball in "Look Who's Laughing," described as one of the most hilarious comedies of recent years.

Fibber McGee, a local resident, tries to secure for his town of Wistful Vista a new airdrome to be built by a big industrialist. When Edgar Bergen and Charlie McCarthy visit the town, holiday bound, they are enlisted to aid the scheme.

A rival city also endeavours to secure the contract and a titanic struggle ensues. Lucille Ball, Bergen's secretary, is asked to delay her marriage to Lee Bonnell, to help Wistful Vista, and it is when the young lady arrives that the picture reaches it height of risibility. How the complications work out to the satisfaction of the principals provides a rousing conclusion.

Wednesday

Law of the Tropics (*Warner*)

Cambridge Theatre. **11 a.m.**

Cast: Constance Bennett, Jeffrey Lynn, Regis Toomey, Mona Maris, Hobart Bosworth, Craig Stevens, Paul Hervey. **Director:** Ray Enright.

A dramatic love-story, set in the slumbrous atmosphere of a tropical rubber plantation, this picture marks Constance Bennett's return as a Warner Bros. star. Jeffrey Lynn, in the rôle of a young rubber planter, is informed while on his way to meet his fiance from the United States that she is already married. He stops off in a waterfront dive to forget his troubles and he meets a singer, played by Constance Bennett. She listens to his tragic story, and suggests that he marries her and return to the plantation as the girl he had set out to meet. Unknown to him, the reasons she consents so readily is because the police are on her trail for a crime she had been accused of in New York.

At the plantation she finds that trouble still dogs her in the form of a detective who has traced her to her present home. Jeffrey and Constance have really fallen in love, and she is in a dilemma as to whether or not she ought to confess to her crime. Things happen so swiftly and so surprisingly, that it would be unfair to reveal any more of the story.

Dive Bomber (*Warner*)

Cambridge Theatre. **2.30 p.m.**

Cast: Errol Flynn, Fred MacMurray, Ralph Bellamy, Alexis Smith, Robert Armstrong, Regis Toomey, Allen Jenkins. **Director:** Michael Curtiz.

Easily the biggest aerial spectacle Warner Bros. have produced in Technicolor, the picture tells the story of the American Navy's unsung heroes who fly more for science than for glory, and who made possible the development of dive-bombing.

"Dive Bomber" not only pioneers a brand-new story field, it sets precedent in a lot of other ways. Fred MacMurray, borrowed from Paramount, is co-starred with Errol Flynn. MacMurray is the one who does the flying, dies the hero's death.

Flynn is a medico, working with Ralph Bellamy to solve the mysteries of what happens to men in the stratosphere, black out, high altitude sickness, aeroemboiism, night blindness, etc., etc. He plays the rôle straight, on the serious side. MacMurray, killed off late in the story, naturally doesn't get the girl, played by exotic-looking newcomer Alexis Smith. Neither does Flynn. In fact, she doesn't "get" anybody in the picture. She's a divorcee, out for a good time with almost any man in a navy uniform. And in the picture all the men are too busy with naval aviation matters to give her more than a quick kiss and a pleasant brush off.

"Dive Bomber" has another distinction as the picture unique, because the Navy gave full co-operation. Millions upon millions of public dollars worth of planes, ground equipment, building facilities and landing fields, not to mention the U.S.S. Enterprise itself, were turned over to director Michael Curtiz, "shot" by the color cameras for this action-packed film.

Two-Faced Woman (*M-G-M*)

Own Theatre. **11 a.m. and 2.0 p.m.**

Cast: Greta Garbo, Constance Bennett, Melvyn Douglas, Roland Young, Robert Sterling, Ruth Gordon, Connie Gilchrist, George P. Huntley, Jun. **Director:** George Cukor.

Greta Garbo plays a dual rôle in her new comedy, "Two-Faced Woman." She will portray twin sisters, one of them an outdoor athletic type, ski-ing instructress in a winter sports resort, the other a glamorous exotically gowned woman of the New York smart world, proficient in all the social arts.

When the simple sporting girl falls in love with Melvyn Douglas, as a polished man-about-town, and fails to hold him with her unsophisticated attractions, she turns herself into a make-believe twin sister of the worldly type, which she thinks is more likely to attract the man on whom her heart is set.

The double rôle gives Garbo an unparalleled opportunity of using to the full her dramatic versatility. Her breakaway from precedent in "Ninotchka," in which was disclosed her amazing aptitude for light comedy, gets going with a vengeance in "Two-Faced Woman," in which film she will be seen singing, dancing, ski-ing and laughing her way from one hilarious situation to the next.

"Seaman Frank Goes Back to Sea"

CONCANEN'S ACTUALITY SUBJECT READY

A seven minutes' short, which will be shown for the benefit of the National Savings Committee, has been produced by Concanen Films. Seaman Frank (one-legged seaman now famous for his postscripts over the air), who stars, only agreed to do so if the film was in aid of some national effort. The title of the film *is* the story, and we see Seaman Frank starting yet another long and arduous journey over the sea.

"The Poles Weigh Anchor"

This, the seventh production made for the Polish Government, is in entirely English dialogue. Containing authentic scenes of the Battle of Narvik, it has been devised by Stefan Osiecki, who was specially released by the Polish Army to make the picture.

Life in the A.T.S.

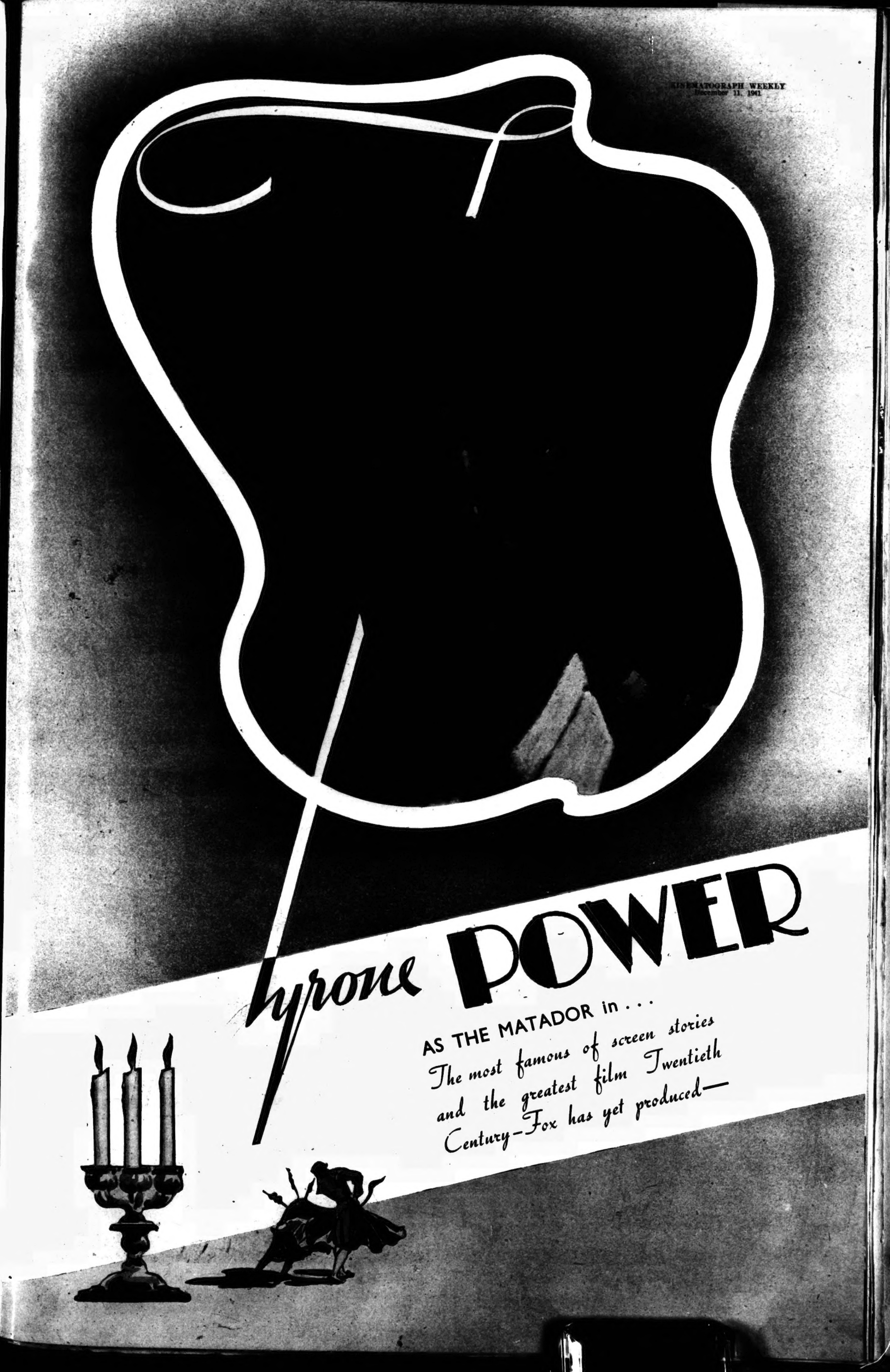
The script is now ready of a film (as yet untitled) which tells of the adventures which befall six young girls who join the A.T.S.

The current production of Concanen is a film about the Polish Merchant Service, which will contain glimpses of Joseph Conrad, Polish writer famous for his sea stories.

MANCHESTER CHRISTMAS DAY HOURS

Manchester licensing justices have given permission for kinemas to open from 2 p.m. to 9.30 p.m. on Christmas Day; dance halls may remain open until 11 p.m. Music licences for Salford kinemas on Christmas Day are valid from 2 p.m. to 10 p.m.

Bing Crosby and Mary Martin in Paramount's gay musical BIRTH OF THE BLUES, which will be Trade shown to-morrow afternoon


Tyrone POWER
AS THE MATADOR in . . .
The most famous of screen stories
and the greatest film Twentieth
Century-Fox has yet produced—

in

TECHNICOLOR

BLOOD

FOX

and SAND
RITA HAYWORTH
Errol Nash • John Carradine • Lynn Bari • Laird Cregar • Vicente Gomez
DARRYL F. ZANUCK • Directed by ROUBEN MAMOULIAN
Associate Producer Robert T. Kane • Screen Play by Jo Swerling
Based on the novel by VICENTE BLASCO IBANEZ

Drastic Paper Restriction Alarms Exhibitors

MARKING SYSTEM CRITICISED

Effect of Conscription Proposals

THE drastic cuts made by the new Paper Control Order caused some concern at the monthly meeting of the Portsmouth branch of the C.E.A., which took place on November 3, the Chairman, Charles Clarke, presiding. The advice and information supplied by the General Secretary was appreciated.

In reply to inquiries from Arthur Daniel, branch secretary, Mr. Fuller wrote stating that a concession had been granted suspending the Order until February 1, but this applied only to stage shows, variety, and live shows generally. The Poster Printers' Association had requested a further interview by a deputation to Lord Beaverbrook, in which the C.E.A. would join, it after previously conferring, it was thought wise to do so.

It was explained that the posters included all sizes up to quad crown and no more than ten of any size might be exhibited per programme. Show cards did not rank as posters, and were permitted without limitation except size, which must not exceed one hundred square inches. It appeared that posters exceeding quad crown in size might be exhibited provided that they were printed or made before November 1, but these undoubtedly would rank as part of the ten permitted posters per programme.

The Chairman said that the Theatrical Managers' Association had got a valuable concession and they were hoping that further concessions might be granted. If the Order would help win the war, they must, of course, bow to it, but they felt it was very drastic

It was suggested that there were various methods of display besides posters, and eventually it was agreed to await the outcome of the proposed deputation.

Public Conveyances

The CHAIRMAN said they would recall that at an interview with the local transport authorities, a deputation from the branch had agreed to co-operate in an advertising campaign to try to get people coming into the city to leave earlier in order to relieve the peak load on the transport.

He had since received a telephone message to say that a slide was being prepared urging kinema patrons to attend their kinema entertainment early in the day, and he had given an undertaking that if that slide was dispatched to the kinemas in the city, exhibitors would agree to exhibit it.

The action of the Chairman was endorsed.

Post Arrangements O.K.

A letter was read from the Postmaster of Portsmouth, stating that the number of temporary staff which had now been obtained was considered sufficient to cover the Christmas pressure, and he asked that the slide which had been so kindly shown by the members should be withdrawn. He added that their friendly assistance, which had contributed to the early solution of his difficulty in the matter, was greatly appreciated.

Navy Recruits

Capt. H. B. Jermain, O.B.E., wrote asking if the kinemas would show a slide drawing attention to the "Y" scheme of entry into the Royal Navy, but the Secretary stated that he had sent a reply pointing out that all such applications must be made through the Ministry of Information.

Support for C.T.B.F.

Appreciation of the efforts being made by the branch in connection with the C.T.B.F. appeal were expressed in a letter from R. C. O. Viveash, and several members referred to the fact that the collecting boxes which had been placed at the box offices were very quickly filled.

F. B. B. BLAKE stated that "Kinema Day" had brought in £12,299 18s. 3d., and if this could be maintained, the difficulties experienced by the C.T.B.F. would be quickly overcome.

The CHAIRMAN added that their thanks were due to the renters for their co-operation in the matter, and he thought that their appreciation should be conveyed to them.

E. V. GLENISTER remarked that the Benevolent Fund helped the personnel of the renting houses as well as the staffs of kinemas.

The SECRETARY added that £210 had been raised by a ball run by the Sussex branch, and it was decided that the congratulations of the Portsmouth branch should be extended to Sussex on their effort.

Labour Shortage

Reference was made to the increased staffing difficulties likely to be created by the new Military Service proposals, and the SECRETARY reported that in connection with the transfer of employees to national service he had written to Mr. Fuller suggesting that a special committee might be set up to consider such cases from Portsmouth, Gosport and the neighbouring district, including the Isle of Wight. This proposal, replied Mr. FULLER, was being submitted to the Ministry of Labour.

E. V. GLENISTER said he thought they might do better by individual representations than through the committee, but the CHAIRMAN said that the branch had put forward the suggestion, and they could now only await the result.

J. BOSCOTT mentioned that a married woman had been sent to him from the Labour Exchange and was told that if she could get a job at a kinema that would be satisfactory.

It was remarked that there was no doubt that the single women would have to be replaced by married women, and it was agreed to await a further communication from the General Secretary as to the decision of the Ministry of Labour.

The Vice-Chairman (W. ELLIOTT) asked whether there was any likelihood of the General Council taking any action with regard to the new Military Service proposals.

A. LEVISON remarked that they would have to take some action, otherwise there would be no General Council, because there would be no exhibitors.

The Kinema Is Essential

F. B. B. BLAKE said he wondered whether they should press for the reservation of kinema managers.

Mr. LEVISON added that the new proposals would just take in everybody who was working.

Mr. ELLIOTT said his idea was that the General Council should make a strong point of getting the kinema Industry scheduled as an essential one.

Mr. BLAKE replied that they had tried repeatedly to do that, and the only thing they had got so far was the reservation of first operators.

Coupon Troubles

Reporting on General Council proceedings, F. B. B. BLAKE said that the kinema staffs were not recognised as being a uniformed service at all, and it seemed that the authorities would be quite satisfied if they had to wear armlets.

E. V. GLENISTER: Yet many licences stipulate that the staff shall wear a distinctive uniform.

Mr. BLAKE replied that that had been raised, but the authorities would not grant uniforms without coupons.

Revise the Marking System

Arising out of a discussion at the previous meeting of the branch with regard to film markings, Mr. BLAKE said that this matter had now gone before the General Council, and he felt it was the general opinion of everybody that the time had come for some general revision.

The CHAIRMAN asked whether it was the general feeling that film markings should be abolished or a new scheme put into operation, and Mr. BLAKE replied that various suggestions had been put forward. One was that films should be classified as first and second features, and should be put into two groups. Personally, he thought that was a very good suggestion. Another was that the marks should be increased from 10 to 20.

There was also the point that sound and photography need not be brought into the marking system to-day, because these things were now more or less consistent. There was no doubt that the whole matter wanted thoroughly going into, and it had been referred back to the General Purposes Committee for that purpose.

Equipment

The question was also raised as to whether members were experiencing any difficulties in regard to valve replacements, and A. LEVISON said that he had had occasion to ask for a replacement, and had been told that it could not be supplied under six months.

Mr. BLAKE said that some exhibitors would undoubtedly find themselves in a very serious difficulty in regard to this matter, and he suggested that they should get into touch with head office.

At the close, members were reminded that the branch had agreed to change the date of meeting in the New Year to the last Wednesday in the month, and that the next meeting would therefore be held on January 28.

FILM INDEX

A Correction

It is regretted, that in our "Film Index" feature last week a slip occurred in giving details of the length of the British picture "Sheepdog of the Hills." This should have been recorded as 6,890 ft.

KING PETER, of Yugoslavia, arriving at Warners Theatre, Leicester Square, London, to see the film SERGEANT YORK (Warner Bros.) starring Gary Cooper

GOVERNMENT CONTROL OF KINEMAS

Oliver Bell on the Film as a Public Utility

Whether the kinema should be regarded as a public utility and put under public control was a question asked by Oliver Bell, director of the British Film Institute, addressing Croydon Rotarians last week.

He wondered, he said, whether they should say that because the film had so terrific a power, which could be so easily misused to deflect the minds of individuals, it should be considered as a public utility and placed under public control, rather than be run in the interests of the comparative few for profit, without consideration for what purpose, or how those profits were made.

Referring to the value of the film in the international sphere, Mr. Bell said he could visualise its use after the war to give what he called the lost generation—the Nazi youth from 1933 onwards—and the younger generation in the occupied countries a different perspective. The Nazis realised the value of the film in education. They installed projectors in every school as soon as they came into power.

ISLINGTON RATING APPEAL RESULTS

It has been brought to our notice that in all the cases referred to in our report of these appeals the results were negotiated on behalf of the kinematograph theatre owners by Messrs. Sidney H. and D. Graham Motion, the appointed rating surveyors to the C.E.A.

This firm had been acting for the owners in all the stages of these long-drawn-out appeals.

Appeals were duly lodged and the reductions in the assessments were then negotiated by them without the necessity of actually taking appeals to Quarter Sessions.

3s. FEE FOR SPECIAL OPENING PERMITS

The Birkenhead Watch Committee has imposed a fee of 3s. for each permit granted for the opening of kinemas on Christmas Day and Good Friday and other special days.

Good Friday Hours Cut

Suggestions regarding the opening hours for Birkenhead kinemas on Good Friday have been considered by the Watch Committee, which has decided to request exhibitors to agree to open kinemas at 4 p.m. (doors open at 3.30) instead of 2 p.m., as previously agreed.

Federated in Manchester

Harold Baim announces the appointment of L. Deal, of 3, The Parsonage, Manchester, to handle the output of Federated Film Corporation, Ltd.

Captain Douglas Fisher, R.N., commanding a British battleship accompanied by Lieutenant G. D. Gregory, traded questions recently with Wallace Beery, screen star and Lieutenant Commander in the United States Naval Reserve. As the guests of Naval Commander Harvey Haislip, writer at Metro-Goldwyn-Mayer, Captain Fisher and Lieutenant Gregory visited Beery on the set of STEEL CAVALRY, in which he appears in the role of a veteran cavalry sergeant transferred to modern armoured tanks.

ONTARIO RAISES BAN ON SOVIET FILMS

Quebec Adamant on "Religious Grounds"

In future Soviet films, hitherto banned in Ontario will be permitted to be screened in theatres subject to the decision of the Board of Censors. The showing of Russian films in places other than theatres is still prohibited, with the exception of those shown by the National Film Society to its own members, which also have to be passed by the Censor.

Speaking of the new policy, O. J. Silverthorne, chairman of the Board of Censors of Toronto, declared that nothing was objectionable in the feature, "Volga, Volga," which was the first to be approved for showing in Ontario in three years. He declared that the picture had no propaganda and was largely folk music.

It was pointed out that the Canadian Government had not imposed a ban on Soviet films and the Federal authorities had had no part in passing upon the first picture since early in 1939. The examination of films, other than official war pictures, comes within the jurisdiction of the Canadian Provinces.

The ban on Russian pictures continues in effect in the Province of Quebec, for religious reasons, it is understood.

Official war pictures are passed upon by the military censors at Ottawa except, generally speaking, those which are incidental portions of current newsreels.

Canadian Mobile Unit

Lieut. Jack MacDougall, formerly with the production department of Associated Screen News Limited and already on active service with the Canadian armed forces in England, has been appointed officer in charge of the Mobile Moving Picture Unit which has been created as an enlisted detachment of the Canadian Army Overseas to make an official film record of troops in training and in action.

Certain prints will be made available to theatres in Canada, the United States and Great Britain at the discretion of Canadian military authorities.

Hanson Expands

Still more movement of personnel is evident in the Toronto film trade with the resignation of James Foy from the position of general manager of Sovereign Film Distributors, Ltd., a Nathanson company, to join the new enterprises of Oscar R. Hanson, former associate of N. L. Nathanson. The new duties of Foy have not been announced.

Keith Wilson, formerly of Oshawa, and Dewey McCourt, of the Patricia Theatre, London, Ont., have resigned from Famous Players Canadian Corp., to join the Toronto staff of Hanson companies, which include Pioneer Films, Ltd., and Foto-Nite Distributors, Ltd.

New Allen Circuit

R. S. Allen, former general supervisor of the circuit organised and operated by his father and uncle, Jay J. and Jules Allen, has started in business for himself by acquiring the Queen Theatre, Hespeler, Ont., as the first theatre of his own chain. He resigned Nov. 1, almost simultanously with the news that the Russian picture, "Volga, Volga," had been booked into the ace Allen house, the Toronto Hollywood, the engagement opening Nov. 3.

Anti-Soviet Films

BRENDAN BRACKEN TO MAKE INQUIRIES

Last week, in the House of Commons, W. Gallacher asked the Minister of Information if he was aware that a number of anti-Soviet films were on exhibit in this country; and whether, in view of their slanderous character and inaccuracies, he would take steps to stop their being exhibited.

Brendan Bracken said that the Ministry of Information had no power to stop films except on grounds of military security. If, however, the hon. Member would give him a list of the films he had in mind he would have inquiries made about them.

9.30 p.m. Curfew at Rotherham

An application made to the Rotherham Watch Committee on behalf of the representatives of houses of entertainment asking that the week-day time of closing be 10 p.m. in lieu of 9.30 p.m. has been rejected.

YEAR AFTER YEAR
HOPALONG'S RIDING

HIGHER AND HIGHER!

Hoppy's sales chart
His sensational rise makes him the fastest growing action star on the screen!

1936 1937 1938 1939 1940 1941

Paramount Pictures

... and PARAMOUNT EXHIBITOR can tell you why ..

IT'S SIMPLE AS
A B C!

HOPALONG means ACTION
ACTION means BOX-OFFICE
HOPALONG means BOX-OFFICE

CLIMAXING SIX YEARS OF SENSATIONALLY RISING POPULARITY . . .

with the greatest line-up of outdoor action thrillers for 1942 starring the screen's favourite action ace . . .

Paramount's

BILL BOYD

HOPALONG CASS

"'RIDERS OF THE TIMBERL
. . . one of the best Hope
Cassidys to date. Exc
entertainment all the v
—Hollywood

Paramount Pictures

SECRET OF THE WASTELANDS
OUTLAWS OF THE DESERT
STICK TO YOUR GUNS
TWILIGHT ON THE TRAIL
RIDERS OF THE TIMBERLINE

OUTDOOR ACTION PICTURES THAT FIT INTO ANY PROGRAMME, IN ANY THEATRE, ANYWHERE

"'SECRET OF THE WASTELANDS' . . . Bill Boyd keeps up his good work. Tops in his field of entertainment!" — Daily Variety

"'SECRET OF THE WASTELANDS' . . . A fresh story whose plot and action set it clearly above run-of-mine cactus dramas!" — Film Daily

"'OUTLAWS OF THE DESERT'... completely satisfactory. Invites the inspection of metropolitan, sophisticated audiences!" — Hollywood Reporter

"'STICK TO YOUR GUNS'... rip-roaring, fast-shooting, hard riding! Never a dull moment!" — Hollywood Reporter

"'OUTLAWS OF THE DESERT'... gets over for an unusual kick!" Daily Variety

"'STICK TO YOUR GUNS'... packs elements essential to entertain the outdoor fans!" — Film Daily

"'RIDERS OF THE TIMBERLINE'... if it's action stuff they want, this is their dish!" — Boxoffice

"'TWILIGHT ON THE TRAIL'... action natural for the Paramount accounts. A solid action hit!" — Hollywood Reporter

"'TWILIGHT ON THE TRAIL'... plenty of thrills and action ... assure exhibitors and their customers tingling spines in 1941-42 season!" — Film Daily

Paramount Puts More Into the Hopalongs . . . So You Can Get More Out Of Them!

Yes, budgets are up on each and every Cassidy picture . . . lifting them out of the ordinary "Western class" . . . setting them right in with the great outdoor action spectacles with which Paramount has made box office history!

Linden Darnell, Tyrone Power and Rita Hayworth in a scene from the Technicolor production BLOOD AND SAND (20th-Fox)

TRANSFER OF KINEMA FIRE ATTENDANTS

Birmingham Concern

PROJECTIONETTES PASS-OUT

An appeal by Birmingham exhibitors for the retention of trained fire attendants is to be made to the Licensing Justices by the C.E.A., who are prepared to urge as an alternative the employment of suitable women. Good reports were received of progress of women projectionist trainees, eighteen of whom have passed the course.

Birmingham Licensing Justices are to be asked to receive a deputation from the local branch of the C.E.A. to discuss the serious position which has arisen by the transferring of fire attendants to other work by the Ministry of Labour.

At the last meeting of the branch, over which C. H. Russ (chairman) presided, a report was given by A. G. May of interviews he and other members of a sub-committee had with the Assistant Regional Controller of Labour regarding this question. It was pointed out to the latter that the regulations in the city required that a competent male person should be in charge of the fire appliances at all times that kinemas were open to the public, which meant that if male fire attendants were taken, kinemas would cease to function, although the Government considered that entertainment was an important factor in the national effort. It was also emphasised that, because of relief and days off, kinemas could not operate with one attendant only. In one case a licensee had attempted to duplicate the position of fire attendant and manager, which had only been done because of the extreme shortage of labour, and failure to secure a suitable man. That had resulted in an adition to the regulations.

C.E.A. Representation

On behalf of the Association, the sub-committee asked that the local offices of the Ministry of Labour should be instructed to give every consideration to the requests of managers and licensees for the retention of these particular employees.

Mr. Davis, Assistant Regional Controller, intimated that he was unwilling to make any recommendation to his various offices until such times as a definite case or cases could be quoted, and that exhibitors could not expect to retain two men in order to cover odd relief days.

The committee agreed to state a case when one arose, and had since quoted the case of a kinema whose only fire attendant had been called for interview, and told that if he did not secure another position in one month the Ministry of Labour would find one for him. Mr. May informed Mr. Davis that the object of bringing the matter to his notice was an endeavour to avoid confusion through the unnecessary calling up of men for interview.

Mr. Davis intimated that all men of requisite age would be called for interview, and that each case would be dealt with upon its merits.

After discussion, it was decided that the Licensing Justices should be requested to receive a small deputation so that they may be advised of the difficult situation which had arisen, and again consider granting approval to the employment of suitable women as fire attendants.

Birmingham's Projectionettes

Eighteen girls have passed through the preliminary course of the Birmingham School for the training of women operators, and there has only been one failure. That was the satisfactory report given to members of the Birmingham and Midlands branch of the C.E.A., at the meeting held at the Birmingham Chamber of Commerce, on November 28.

A letter was read from C. E. Barker, Clerk to the Birmingham Licensing Justices, saying that good reports had already been received of the school. Further, the Justices were pleased that the training had been commenced and gave promise of satisfactory results.

Thorough Training

Mrs. McDonald, who is taking a special interest in the women, remarked that she had been impressed by the thoroughness of the training given, and the care and patience exercised by Mr. Waterhouse, the instructor. All the girls displayed a keen interest in the work.

The branch unanimously decided to co-operate with the Leicester branch in entertaining the General Council delegates to luncheon in connection with the January meeting, to be held at Leicester, the home town of the President.

H. B. Lane, Chairman of the Sunday Films Committee, reported that three of the films reviewed by that committee at its monthly meeting were considered unsuitable for Sunday showing.

The chairman having expressed appreciation of the services rendered the branch by C. A. Crathorn, area administrator for Odeon Theatres, extended a cordial welcome to his successor, P. W. Campbell.

One new member was reported, the Lozells' Picture House, which brought the membership in Birmingham up to 100 per cent.

The annual meeting of the branch will be held on Friday, January 16, and the next monthly meeting on January 30, 1942.

SCOTS PRODUCTION

Held Up Through Lack of Funds

Norman Wilson, President of Edinburgh Film Guild, in an adress to the Edinburgh Fabian Society, commented on the low ebb to which film making had fallen in Scotland, largely through the lack of money. After the war, he said, Scotland should help in her own recovery by making films about town and regional planning and location of industries, and, above all, to let other countries know by word and picture about her beauty and attraction.

Mr. Wilson showed a number of films in illustration of his talk—"Smoke Menace." "New Britain," and a silent film made locally, "The Church of Scotland's Work in New Housing Areas."

Books for the Boys

GIFT TO ISOLATED UNIT

"Doug" Revis, formerly general manager of the Futurist, Birmingham, now serving with the Royal Corps of Signals in an isolated spot somewhere in Great Britain, will shortly receive another reminder that he is not forgotten by Trade friends in the Birmingham area. Charles Hutchin, Midland manager for the Walturdaw Co., last week-end despatched another parcel of books to "Doug" and his friends as a result of his recent appeal through the KINE. for such gifts to help them to while away the long winter evenings.

Glasgow Kinemas to Close at 10.30 p.m.

A.B.C. RAISES £6,500

Allies Meet at Lunch

AFTER several meetings with the local C.E.A., Chief Constable Silitoe has arranged that all Glasgow kinemas will close each evening at 10.30 p.m., city and suburbs alike, and this arrangement came into force on Monday.

The question of transport was the prime factor in this order.

Theatres will close at 10 p.m.

£6,500 for Soviet Red Cross

As a result of the recent appeal in all A.B.C. Scottish kinemas, mainly by collectors and only two special Sunday shows, Davie A. Stewart was able to hand over to the Russian Red Cross over £6,500. The Scottish Cinema Benevolent Fund, too, benefited by over £130. Good work, A.B.C.

National Film Shows

The first meeting of the Ayrshire Film Society was held in the Ritz., Ayr, and worthily maintained the high standard set last season.

The secretary, J. Paton Walker, intimated that, during the season, programmes would be arranged so that one evening would be American productions, another Czech, and another Russian.

Masonic Institution

Last Friday afternoon, in the Masonic Hall, the new Master and other office bearers of Lodge Anima for the ensuing year were installed. Bro. Wm. J. T. Bendon was installed for a further term, while the remaining office bearers were also reinstalled. The ceremony was carried through by Bro. W. Kempsell, P.M., assisted by Bro. W. W. Sandground.

During the meeting, Bro. Austin, in recognition of his valuable assistance to the Lodge, was admitted an honorary member.

At a short harmony which followed, following the usual toasts, a splendid programme was provided by Bro. Jack Radcliffe and some of his fellow-artistes from the Pavilion; also by Willie Kinniburgh and Bobby Telford, who were warmly thanked by the Master.

Cinema Club

Club members are reminded that Friday is "ladies' day" at the Cinema Club luncheon. As usual, the Ladies' Committee, headed by Mrs. A. W. Robertson, have something real special for the occasion. It is to be an "Allies" luncheon, which will be attended by the American Consul and other representatives of the Allies will also be guests of honour.

An orchestra will play during lunch, and Maurice Winnick, at present in Glasgow, has promised to come along and bring a spot of hot music with him. If his engagements permit, there is also the possibility of Glasgow's new Lord Provost, J. M. Biggar, being there to introduce himself to the kinema Trade. Other surprises are in store, and the members certainly have to hand it to the ladies for doing the thing well.

Big Trade Show

Alec Gibson, of Paramount, has arranged his Scottish Trade show of "Birth of the Blues" for Tuesday next, December 16, in the Paramount, commencing at 10.45 a.m.

OLDHAM ADHERES TO S.O. BY ROTA

General Opening Plan Rejected

IN spite of the fact that the Watch Committee recommended general Sunday opening for a limited period of six months, the Oldham Town Council, last week, decided on restricted Sunday opening by rota. The voting was close—20 against 16.

When a deputation of licensees and proprietors waited on the Watch Committee they made it clear they were opposed to the rota plan. Unless they all had equality of opportunity to open they would prefer their theatres to remain closed.

In discussion, it was recalled that a few years ago the townspeople gave an adverse vote on Sunday kinemas. The Corporation was not free from blame in advancing Sunday opening. Proprietors ought to be satisfied with six-days opening and had admitted that the Sunday takings were the best of the week in those towns where licences had been granted.

The Town Clerk made a helpful statement. He advised the Committee of the Home Office view that it was not legal to impose a condition limiting the number of kinemas that could open. The licensees could volunteer to do it, otherwise it could be left to the committee not to grant licences.

HISTORICAL NAVAL OCCASIONS

Increase of Official Cameramen

Replying to Capt. Anstruther-Gray in the House of Commons, Sir Victor Warrender, Financial Secretary to the Admiralty, said that the number of official naval photographers had recently been considerably increased. In addition, a number of kinematograph cameras had been acquired for issue to H.M. ships for operation by members of the ships' companies.

Although it was hoped that these measures would prevent historic pictures being missed on many occasions—notably the sinking of the *Bismarck*—the conditions had been such as to preclude any possibility of successful photography.

WEAVER FILM RETITLED

Moving in Society"

British Lion announces that Republic's latest Weaver Brothers and Elviry picture announced for Trade show under the title of "Mountain Moonlight" has been re-titled "Moving in Society."

TEN GUINEAS FOR C.T.B.F.

A sum of £141 15s., proceeds from the Grimsby Sunday opening levy for the quarter ended September 30, has been allocated. The C.T.B.F. receives £10 10s.

Permission has been given by the Magistrates for kinemas in both Grimsby and Cleethorpes to open on Christmas Day.

MIDLAND C.T.B.F. TO BENEFIT FROM FUTURE KINEMA DAYS

Proposal for Another "Glebelands"

Up to date, the hon. treasurer of the Birmingham and Midland Trade Benevolent Fund has received £236 from local exhibitors in connection with the recent "Kinema Day" appeal. At the last meeting of the committee Capt. S. W. Clift (chairman) and B. T. Davis (hon. secretary) detailed the negotiations which had taken place with the officials of the National Benevolent Fund concerning the allocation of Midland contributions. The committee decided to honour its promise of contributing two-thirds of the amount collected locally to the National Fund. At the same time there was a concensus of opinion that in future years an endeavour should be made to see that the proceeds of "Kinema Day" in the Midlands should go to the Birmingham and Midland Fund.

At the same meeting it was reported that the Bernard Cresswell Memorial Fund stood at £635.

In recognition of the fact that he had been associated with the local kinema Trade for 30 years, A. W. Rogers marked the occasion by forwarding a cheque for £30 as a donation to the Fund. He was appropriately thanked for his generous gift.

P. W. Campbell, area administrator for Odeon Theatres, was appointed a member of the committee in succession to C. A. Crathorn.

Midlands Convalescent Home

While in the past the Birmingham and Midland Trade Benevolent Fund Committee has generously supported "Glebelands," it has always been anxious to possess a home of its own in the Midlands, where members of the Trade in need of a period for recuperation following illness could be sent within easy reach of their homes.

Since his election to the chairmanship of the Fund in succession to the late Bernard Cresswell, Capt. S. W. Clift has revived the idea.

At its meeting last week the committee decided that, in view of the increasing calls likely to arise immediately after the war for convalescent treatment, to inaugurate a scheme for the provision of a Midland home. It was considered that the Stratford-on-Avon district of Warwickshire might provide a suitable venue for such a home, and it was tentatively suggested that it would form a fitting memorial to that Midland Trade veteran and pioneer, the late Waller Jeffs. The organisation of a special appeal was decided upon, and a sub-committee was appointed to undertake the task of raising £5,000 as the foundation of a fund for the inauguration of the scheme. This sub-committee will consist of Capt. Clift (chairman), Mrs. McDonald, C. W. Hutchin, W. L. Grice (hon. treasurer), and B. T. Davis (hon. secretary).

Phillips Holmes and Diana Churchill in THE DOMINANT SEX (International Film Renters)

THE DEUTSCH HOLDINGS IN ODEON

Largest Shareholder

POSSIBILITY OF FUTURE DEVELOPMENTS

IMPORTANT developments are to be expected in connection with Odeon Theatres with the passing of Oscar Deutsch.

Mr. Deutsch was not only chairman and founder of the business, but he was also its largest shareholder. He held, according to the last annual return made up to December 3, 1940, no fewer than 1,756,397 ordinary shares of 5s. each, out of 3,499,906 issued, and 58,343 £1 6 per cent. preference shares.

Arthur Rank, who took over the chairmanship at the annual meeting last week, held 7,500 preference and 4,000 ordinary.

Other large holdings included Branch Nominees, 268,723 preference and 209,437 ordinary; Midland Bank (Threadneedle Street Nominees), 33,265 preference and 778,034 ordinary; Odeon Cinema Holdings, 152,559 preference and 103 ordinary; Strand Nominees and Coutts and Co., 102,000 preference and 600 ordinary (jointly); United Artists Corporation, 22,227 preference and 162,992 ordinary; Eagle Star Insurance Company and Midland Bank, 19,668 preference and 192,466 ordinary.

It is unlikely that the deceased's shareholding will come on to the market. The most probable course, writes our City Editor, will be the formation of a holding company, in which J. Arthur Rank would undoubtedly be considerably interested. Changes in management are also to be anticipated.

ILFORD PROFITS

INCREASE DIVIDEND AT 9 PER CENT.

NET profit of Ilford, manufacturers of photographic material for the year to October 31 last, is announced as at £131,511 compared with £129,784 for the previous year.

There is a dividend of 9 per cent. on the ordinary capital, compared with 8 per cent. for the four preceding years.

British Photographic Industries record a net profit for 1940 of £106. No dividends are paid, but the balance forward is £7,549

NOTTINGHAM ELITE IS £487 DOWN

Debit Balance now £2,580

Elite Picture Theatre (Nottingham) report a trading profit for the year to March 31 last of £6,150. But after payment of morigage and debenture interest amounting to £6,637, there is a net loss of £487.

In addition, War Damage Insurance takes £1,600, and adding the debit of £483 brought in, there is a total balance to be carried forward of £2,580.

COMPANY MEETING

ODEON THEATRES

SERVING A NATIONAL NEED

MR. J. ARTHUR RANK'S SPEECH

THE ANNUAL GENERAL MEETING of Odeon Theatres, Ltd., was held on Tuesday, December 2, in London.

MR. J. ARTHUR RANK, who presided in the unavoidable absence of the Chairman of the company, Mr. Oscar Deutsch, said: Theatre profits are up by £125,000 and investment income by £45,000, but although interest charges are lower by some £2,000 we have actually less profits available, as we have to provide £175,000 more for taxation. The final amount available, therefore, is less than last year, particularly as we have deemed it prudent to provide for contributions under the War Damage Act—*i.e.*, £65,000—notwithstanding that they will not be payable for some time ahead.

The theatre profits of this company and its subsidiaries are entirely due to the care which was exercised in building up the circuit to ensure that no matter what conditions existed in any one locality, the company's theatres were so placed throughout the country as to provide collectively a reasonable profit on the capital invested in them. The results are, in short, a striking tribute to the foresight of Oscar Deutsch.

In his speech at the last annual general meeting Mr. Deutsch told you that the board had adopted the policy of keeping theatres open to the public, notwithstanding the fact that attendances had been severely curtailed. This policy of securing the continuity of our established goodwill has been fully justified by the results particularly in the latter part of the financial year, for in the early months we suffered, in common with every other kinema proprietor, by reason of the conditions which then existed.

When the company was formed the circuit of theatres it acquired was, although adequate in number, immature from the point of view of full development in the sense of profit earning, and I do want to stress that the profits have risen as a result of the natural development of the business, in order to avoid any impression that our increase in profit is mainly attributable to war conditions.

Reverting to taxation, I am assured by our auditors that the provision which has been made is fully adequate to meet any taxation it may be decided ultimately is due from us.

THE INROADS OF TAXATION.

In addition to Excess Profits Tax and income-tax, the Government benefits from the large sums which we collect in entertainments tax, which is in excess of one and a quarter million pounds per annum. After providing for the dividend on Preference shares, taxation (including Excess Profits Tax), and our war damage contributions, we are left with only £22,000 out of our net profit of over half a million pounds. I must confess it is not a little galling that, despite our efforts, what remains is insufficient to pay a dividend on the Ordinary shares if we are to put away, as we should, something to enable us to meet any adverse circumstances which the future may bring.

You will not expect me to make any pronouncements as to our prospects, but this much I can assure you, that the returns which have come in week by week since the end of last year show that our goodwill is not only maintained, but daily becoming more valuable. In these times it is more than ever desirable that there should be available to all those engaged in the war effort relaxation and entertainment of the best type, and it is our aim to ensure that our theatres shall make available to them the best that is to be had in this sphere. There were over one hundred million admissions to our theatres in the year under review, and the fact that since the end of the financial year that number is showing a steady increase leads us to believe that these efforts are being appreciated and to pride ourselves that we are making a definite contribution to the war effort.

The report and accounts were unanimously adopted.

Kinema Market Irregular

ODEON PRICE CHANGES

There was less activity in the kinema share market during the week under review, and price movements were irregular In the Odeon group the 5s. ordinary were at one time up to 8s. compared with 7s. 9d. a week earlier, while the preference were unchanged at 15s. 3d. The debentures rose 30s. to £94¼.

Elsewhere African Theatres lost 1s. at 42s. while General Theatres preferred fell a similar amount to 4s. 4½d. on full consideration of the report. Another dull spot was P.C.T. preference which fell 1s. 6d. to 21s. 9d.

On the brighter side, British and Dominion Films doubled in price at 2s., while Gaumont British rose 3d. to 7s., Mde. Tussaud's 3d. to 9d., Stoll Theatre Corporation 4½d. to 3s. 1½d., and Union Cinemas second preference 3d. to 4s.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	43/–	42/–	— 1/–
Assoc. Brit. Pic. Corp. 5/– ord.	8/7½	8/7½	—
„ 6% Pref.	18/9	19/3	+ –/6
„ 5% Debs.	£101	£100½	— 10/–
A.P.P.H. Ord.	8/6	8/6	—
Brit. & Dom. Films £1 ..	1/–	2/–	+ 1/–
Brit. Lion Pref. Ord. ..	6/4½	6/4½	—
Capital Prov. News 5/– ..	1/6	1/6	—
Gaumont British Ord. 10/– ..	6/9	7/–	+ –/3
„ "A" Ord.	3/1½	3/1½	—
„ 5½% 1st Pref.	14/4½	14/4½	—
„ 4½% New Debs. ..	£89	£89½	+ 10/–
General Thea. Pref'd.	5/4½	4/4½	— 1/–
„ 6½% 1st Mort. Deb. ..	£85	£85	—
Mde. Tussaud 1s. Def. ..	–/6	–/9	+ –/3
„ £1 Pref'd. Ord.	6/–	6/–	—
Moss Empires £1 Ord. ..	21/7½	21/7½	—
„ £1 Cum. Pref.	16/–	15/7½	— –/4½
Odeon 5/– Ord.	7/9	8/–	+ –/3
„ 6% Pref.	15/3	15/3	—
„ 5% Debs.	£93	£94½	+ 80/–
P.C.T. 7½% Ptg. Pf. Ord. ..	18/9	18/9	—
„ Cum. "A" Pref. £1 ..	20/7½	20/7½	—
„ Cum. "B" Pref. £1 ..	23/3	21/9	— 1/6
„ Const. 7% Pref. ..	22/3	22/3	—
Sound City (Films) 6% Pref.	3/3	3/3	—
Stoll Th. Corp.	2/9	3/1½	+ –/4½
Twentieth Cent. 6% Pref. ..	1/3	1/3	—
Union Cinemas Ord.	–/7	–/7	—
„ 1st Pref.	6/6	6/6	—
„ 2nd Pref.	3/9	4/–	+ –/3

£1 shares unless otherwise stated. § Nominal.

Edward G. Robinson and Ida Lupino in SEA WOLF (Warner)

War's Effect on Manx Kinema Company

DIVIDENDS AGAIN PASSED

Although several properties belonging to the Palace and Derby Castle Co., Ltd., have been non-revenue producing since the war, the influx of population to the Isle of Man has resulted in £7,000 increase in the balance brought forward on revenue account compared with the previous year. The result of the year's working, however, showed a small loss of £81.

The war's effect on the Entertainment Industry in the Isle of Man was dealt with by the Chairman (A. E. Kitto) at the annual meeting of the Palace and Derby Castle Co., Ltd.

The Chairman said that though several of the company's well-known entertainment halls had been non-revenue producing as a result of the war, the kinemas had benefited from the island's increased population, and the balance brought forward on revenue account showed £7,054 of an improvement on the previous year. The company claimed to have given the public an excellent series of first-class films, and he was pleased to be able to announce that "49th Parallel" had been booked for the Regal, Douglas, shortly.

The balance brought forward from revenue account of £8,652 could therefore be considered very satisfactory in all the circumstances. With the balance brought forward from last year of £3,141 the total credits to profit and loss account amounted to £12,826. Against this was charged debenture interest and trustees' fees, £6,915; depreciation, £2,000; and directors' fees, £850, leaving a balance to be carried forward of £3,060. The result of the year's working, after making provision for all expenditure, was a small loss of £81.

The dividend on the cumulative preference shares was again deferred until such time as the Board was satisfied that trading results justified the payment of such dividend. There was every hope that the popularity of the company's kinemas would be maintained.

The retiring director, R. L. Stott, of Douglas, was re-elected, as was the auditor, H. M. Styler, of Manchester.

Appreciation was expressed particularly of the services of the managers of the kinemas for their efforts during the year.

On two Sundays this month the M. of I. have booked two Bristol kinemas, the Knowle and Gaiety, to screen a film showing the work of the Merchant Navy.

Ruth Warrick, Robert Smith and 9-year-old Jean Carroll are the principal figures in this scene from RKO-Radio's comedy drama OBLIGING YOUNG LADY, reviewed in this issue

Company Notes and News

INSTRUCTIONAL SCREEN REGISTERED

NEW PRIVATE COMPANIES

Sarsfield's Demesne, Ltd.—Registered in Dublin Nov. 21. Capital, £3,000 in 3,000 shares of £1 each. Objects: To provide at Lucan, Co. Dublin, or elsewhere places of entertainment and amusement and pleasure grounds and gardens, etc. Subscribers (each with one share) John D. Fitzpatrick, 66, Dame Street, Dublin, law clerk; Maura Carrigg, 66, Dame Street, Dublin, typist. First directors not named.

Instructional Screen, Ltd.—Registered Nov. 29. Capital, £2,000 in 2,000 shares of £1 each. Objects: To develop and improve the use of films for educational purposes, to promote the exhibition thereof in schools, colleges, universities, training establishments, churches and kinemas, etc. Directors: Edward S. Fellowes-Farrow, 117, George Street, Bryanston Square, W.1 (governing director); Stephen G. Cummin, Gradelma, Elmer Sands, Bognor Regis. Secretary: T. Corrigan.

Pleasureland, Ltd.—Registered Nov. 27. Capital, £100 in 100 shares of £1 each. Objects: The business of amusement caterers, theatre, music-hall kinema and billiards hall proprietors, etc. Subscribers (each with one share): Chas. L. Carrington, 12, Robson Road, Cleethorpes, company secretary; Leslie G. Jervis, 106, Cleethorpe Road, Grimsby, C.A. Whilma H. Wilkie is a permanent director, also a director of the East Coast Automatic Trading Co., Ltd. Qualification: One share. Secretary: C. L. Carrington. Registered office: "Sportsland," 118-120, Freeman Street, Grimsby.

Worthing Theatre (1941), Ltd.—Registered Nov. 29. Capital, £1,000 in 1,000 shares of £1 each. Objects: The business of theatre, music-hall, concert hall and kinema proprietors, managers or agents, etc. Directors: Geo. Stevens, 57, Montefiore Road, Hove, Sussex; Arthur Lindsay, Chequers Hotel, Walthamstow, E.17; Fdk. Hewlett, 16, Overhill Drive, Withdean, Brighton; Sidney Hewlett, 43, Winns Avenue, E.17 (director of Zenith Entertainments, Ltd.); Carl A. Seebold, 52, Richmond Road, Worthing, Sussex (director of Worthing Hall and Winter Garden, Ltd.). Solicitors: Charles, Malcolm and Wilson, 1, Highworth, Worthing. Registered office: New Connaught Theatre, Union Place, Worthing.

CHANGE OF NAME

B.S.B. Film Productions, Ltd., Canada House, Norfolk Street, W.C.2.—Name changed to Film Traders, Ltd., on Nov. 12, 1941.

MORTGAGES AND CHARGES

Bloomsbury Cinema, Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Further charge on Bloomsbury Victory Cinema, Theobalds Road, Holborn, and the company's undertaking and other property, present and future, including uncalled capital (subject to prior incumbrances), dated Nov. 5, 1941, to secure £1,500. Holders: London and Southern Super Cinemas, Ltd., Henley House, Curzon Street, W.1.

Spectator Short Films, Ltd., 18, Old Burlington Street, W.1.—Particulars filed of Redeemable Notes for £3,000 authorised Aug. 16, 1941, charged on the company's undertaking and property, present and future, including uncalled capital, the whole amount being now issued. The company may from time to time create mortgages or charges ranking in priority to the notes in favour of the company's bankers for securing loans or overdrafts not exceeding in the aggregate £1,500 at any one time.

SATISFACTIONS

Winter Gardens (Morecambe and Heysham), Ltd., Marine Road Central, Morecambe.—Satisfaction to the extent of £9,000 on April 25, 1939, of mortgage debenture dated April 25, 1934, and registered April 27, 1934. (According to the register of mortgages, the mortgage debenture registered April 27, 1934, originally secured £9,000.)

Moldgreen Entertainments, Ltd., Stancliffe Offices, Grimethorpe, Barnsley.—Satisfaction in full on Oct. 16, 1941, of mortgage dated July 1, 1938, and registered July 2, 1938.

Scala (Leeds), Ltd., 142-150, Wardour Street, W.1.—Satisfaction to the extent of £40,000 on Nov. 11, 1941, of mortgage dated Sept. 23, 1932, and registered Sept. 29, 1932.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

R.R. Films, Ltd. (formerly R.R. Film Co., Ltd.), 69, Leadenhall Street, E.C.—H. F. Thomson, of 69, Leadenhall Street, E.C., was appointed receiver on Nov. 19, 1941, under powers contained in instrument dated April 20, 1934.

BLITZ VICTIM

Deptford Entertainments Creditors Meet

Meetings of creditors of and shareholders in Deptford Entertainments, Ltd., 79, Denmark Hill, Camberwell, S.E.5, were held on December 4 at London Bankruptcy Buildings.

The Official Receiver reported that the company was formed in July, 1939, with a nominal capital of £500, the whole of which had been issued. The company carried on business at the Deptford Electric Palace, High Street, Deptford. At the outbreak of war, in accordance with Home Office Regulations, the kinema was closed until September 15. The takings had declined owing to evacuation of people and there was also extensive damage in the district through enemy action. As a result of the decline in business after the reopening, the company was unable to pay its rent, etc.

The O.R. added that the draft statement of affairs showed liabilities of £1,952, and the only asset was cash in hand of £3.

The liquidation was left in the hands of the Official Receiver.

Roll of Honour

Well known in the kinema world, Sergeant Air Gunner Gerald Boyle, younger son of Billy Boyle, managing director of the Hulme Hippodrome, Manchester, has been killed on active service with Coastal Command.

Sergeant Boyle, who was in his 25th year, was, in peace time, chief electrician of two Manchester kinemas—the Regal, Oxford Road, and the Apollo, Ardwick Green. He leaves a wife and child.

Ex-Mayoress Passes

Mrs. Bickerstaffe, aged 80, of Blackpool, who died on December 5, was widow of Ald. Tom Bickerstaffe, who died suddenly in 1934.

The Bickerstaffe family played an important part in the history of Blackpool Tower-Winter Gardens Combine, Ald. Bickerstaffe being chairman up to his death. He and Mrs. Bickerstaffe were Mayor and Mayoress in Blackpool's Jubilee year—1926.

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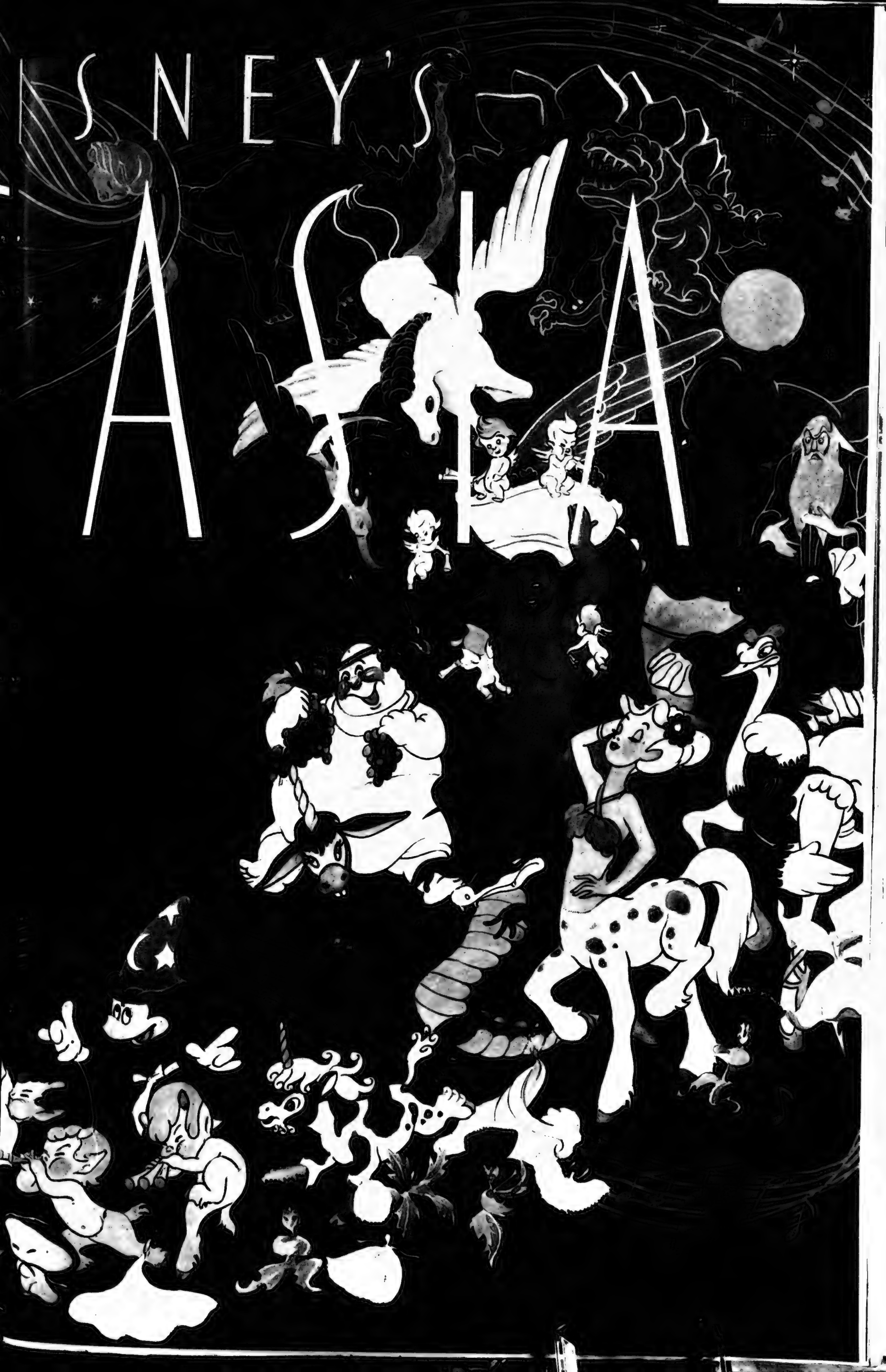
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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
All Square (Columbia)—American.	60 min. (U)	Chas. Starrett, Louise Currie, Robert Noban.	Outdoor drama with more action than teamwork; vigorous and fights lusty.	Second for small halls and youngsters.
Badlands of Dakota (G.F.D.-Universal) American.	73 min. (U)	Robert Stack, Ann Rutherford, Richard Dix.	Spectacular, fast-moving full-blooded period outdoor melodrama. Story exciting, characterisation virile and thrills big.	Excellent Western for the masses, family and youngsters.
Birth of the Blues (Paramount)—American.	86 min. (U)	Bing Crosby, Brian Donlevy, Mary Martin.	Story purporting to show how "hot" music supplants "sweet" in New Orelans. Slight romantic interest. Good all-round acting.	Sound booking on its musical aspect. Okay for juveniles.
Flight into Danger (Federated Films)—American.	70 min. (U)	Bruce Bennett, Joan Barclay, Monte Blue.	Aerial G-man melodrama with romantic and comedy asides. Story thin, but fights good.	Second for small halls. Nothing to harm youngsters.
Flying Blind (Paramount)—American.	70 min. (U)	Richard Arlen, Jean Parker, Nils Asther.	Topical thriller of the skyways, telling of attempted sabotage and the saving of vital military secrets. Weak story compensated for in forceful concluding reels.	Sound supporting feature entertainment for the masses. Safe for youngsters.
***Hi, Gang!** (Gen.F.D.-Universal)—British.	100 min. (U)	Bebe Daniels, Ben Lyon, Vic Oliver.	Generously mounted musical comedy extravaganza with songs, based on the popular B.B.C. Forces show. Story obvious, but stars in good form and vaudeville climax showmanlike. Title and star values box-office.	Attractive light booking for the masses, family and youngsters.
Law of the Range (G.F.D.-Universal)—American.	59 min. (U)	Johnny Mack Brown, Fuzzy Knight, Nell O'Day.	Quite well developed Western with usual attributes	Sound Western booking. Good for juveniles.
Lucky Ralston (G.F.D.-Universal)—American.	57 min. (U)	Johnny Mack Brown, Fuzzy Knight.	Period pocket outdoor melodrama with pace, punch and pep. Cast virile and versatile, and romantic comedy and vocal relief appropriate.	Handy Western support, good for youngsters.
Masked Stranger, The (Columbia)—American.	61 min. (U)	Chas. Starrett, Luana Walters, Kenneth McDonald.	Straightforward outdoor drama with popular embellishments. Pictorial qualities good.	Safe second for family halls and youngsters
Monster Walked, The (Federated Films)—American.	60 min. (H)	Mischa Auer, Rex Lease, Vera Reynolds.	Unpretentious, old-fashioned thriller with unconscious comedy angles. Title values good.	Novelty proposition for industrial situations.
Moving in Society (B. Lion-Republic)—American.	68 min. (U)	The Weaver Bros. and Elviry.	Hillbilly comedy drama with a high-society setting. Story human and amusing, teamwork effective and presentation excellent.	Good average programmer. Good for youngsters.
Obliging Young Lady (RKO-Radio)—American.	79 min. (U)	Joan Carroll, Edmond O'Brien, Ruth Warrick.	Inconsequential romantic comedy with an engaging child interest. Treatment haphazard, but Joan Carroll's performance clever. Support adequare and staging elegant.	Programmer for the family. Safe for youngsters.
Rags to Riches (B. Lion-Republic)—American.	57 min. (A)	Alan Baxter, Mary Carlisle, Jerome Cowan.	Actionful big-city romantic melodrama with gangster asides and incidental songs. Story holding and comprehensive, team-work good and climax exciting.	Capital support for the crowd. Safe for youngsters.
Robin Hood of the Pecos (B. Lion-Republic)—American.	59 min. (U)	Roy Rogers, Gabby Hayes.	Period Western with an authentic background. Story compact, characterisation good and action fast.	Good support for industrial audiences and youngsters.
Singing Hill, The (B. Lion-Republic)—American.	74 min. (U)	Gene Autry, Smiley Burnette, Virginia Dale.	Spectacular and versatile Western, the latest of the popular Gene Autrys. Story adequate, action fast, thrills big, numbers tuneful and staging excellent.	Capital Western fare for the masses and youngsters.
Sundown (United Artists)—American.	90 min. (A)	Gene Tierney, Bruce Cabot.	Spectacular adventure drama of the war in British East Africa. Story holding, acting convincing and thrills spectacular.	Excellent popular booking. Should not harm juveniles.

* A British picture.

REVIEWS FOR SHOWMEN

Sundown

United Artists. American (A). Directed by Henry Hathaway. Featuring Gene Tierney, Bruce Cabot and George Sanders. 8,172 feet. Release not fixed.

SPECTACULAR adventure drama of the war in British East Africa, combining the colourful, breathtaking thrills of the more ambitious serial with lofty patriotic sentiment, popular romance and impressive oratory. It is at one and the same time a wide tribute to British colonial administration, a graphic illustration of ruthless Nazi cunning and a vivid description of eerie native mysticism.

Its many interests, galvanised into an exciting and moving whole by excellent direction and characterisation—the imposing cast is well nigh flawless—stamp it an outstanding showman's proposition. Excellent popular booking.

Story.—Crawford, a British commissioner in East Africa, fears that enemy agents are attempting to incite formidable Shensi tribes against the British. Major Coombes takes over from Crawford, but is arrogant in his methods. He antagonises Captain Pallini, a friendly Italian officer prisoner, and Zia, a mysterious head of a chain of trading posts. Nevertheless, Zia, who turns out to be a loyal British subject, secretly works for the country of her birth.

She suspects a Dutch refugee from Abyssinia of being a Nazi agent, eventually proving that he is inciting the Shensis, but her activities cause Crawford and Coombes to suspect her. Eventually the Dutchman shows his hand, but he is killed in the final fracas. Incidentally, Coombes dies a soldier's death. By this time Zia and Crawford find themselves in love. They return to England together and hear Coombes's father, a bishop, preach a moving tribute to those who die for a worthy cause.

Acting.—Bruce Cabot gives a clear-cut portrayal as the human, understanding yet fearless Crawford, and George Sanders is effective in contrast as the arrogant, but courageous Coombes. Joseph Calleia and Carl Esmond are excellent as Pallini and the "Dutchman." Gene Tierney is a glamorous, if rather exotic, Zia. Cedric Hardwicke superbly delivers the impressive peroration.

Production.—The melodrama mixes truth and fiction brilliantly in its exciting impression of the difficulties of the war in Africa. Its portraits of the two British officials are both a tribute and criticism of our colonial administration. Its evidence of Nazi cunning and native treachery and superstition is equally exciting and impressive.

Its "She" like romantic angle is less convincing, but it, nevertheless, imparts a subtle touch of colour. Its "to the death" skirmishes are in the noblest and most thrilling theatrical tradition. The oratorical climax, which stresses the importance of close brotherhood between the Church and the Army and gives solace to those who have lost those dear to them, is a masterly appeal to the emotions. The whole is superb hokum.

Points of Appeal.—Exciting, topical and thought-provoking story, excellent characterisation, colourful atmosphere, breathtaking skirmishes, poignant climax, strong patriotic and feminine angles, good title and big star values.

The Singing Hill

British Lion-Republic. American (U). Directed by Lew Landers. Featuring Gene Autry, Smiley Burnette and Virginia Dale. 6,771 feet. Release not fixed.

SPECTACULAR and versatile Western, the latest of the popular Gene Autrys, telling how a straight-shooting ranch foreman prevents an impetuous and improvident young lady from selling valuable grazing rights to an unscrupulous financier. The tale conforms to tradition in outline, but its embellishments, both vocal and spectacular, are right up to date.

The happy combination of the new and the old, neatly amplified by versatile teamwork and excellent stagecraft, spells first-rate outdoor entertainment. Capital Western fare for the masses and youngsters.

Story.—Jo Adams, attractive, but improvident owner of Circle R ranch, needs ready money. John Ramsay, an unscrupulous financier, knows that the ranch carries valuable grazing rights and he promptly pays a deposit. Gene Autry, Jo's foreman, sees through Ramsey's scheme to exploit the homesteaders, and he and his associates determine that the sale shall not go through. Ramsey puts up a dirty fight, but once Jo is convinced that the sale will bring misery to the district she switches sides. Her about face saves the situation and leads to romance.

Acting.—Gene Autry contributes a versatile portrayal as Gene, Virginia Dale is a spirited Jo, and George Meeker is a suave Ramsey. Smiley Burnette, Mary Lee and Spencer Charters give first-rate support.

Production.—The picture gets away to a flying start and, apart from a few breathers, subtly employed as an excuse for tuneful song, keeps its lively pace up to the exciting end. The spectacular highlight, represented by the flooding of a canyon, is a real thrill. Picturesque scenery effectively garnishes the whole.

Points of Appeal.—Crowded story, fast action, tuneful numbers, versatile teamwork, big thrills, popular cast, refreshing comedy relief and irresistible star values.

Moving in Society

British Lion-Republic. American (U). Directed by Nick Grinde. Featuring the Weaver Brothers and Elviry. 6,152 feet. Release not fixed.

HILLBILLY comedy-drama with music and songs and a high society setting, concerning simple mountain-folk who are suddenly plunged into riches, but inevitably discover that money does not buy friendship or happiness. The ending is a foregone conclusion, but the approach is nevertheless accompanied by a refreshingly artless alternation of comedy, sentiment, pathos and song. Both in its subject matter and sentiment it has abundant industrial and feminine appeal. Good average programmer.

Story.—A cyclone strikes the Ozark mountain country and a farmhouse belonging to Abner and Elviry Weaver is destroyed. So are the houses of their neighbours. All need assistance from the local banks, but little is forthcoming. While searching the ruins of their homes the Weavers find a tin box containing a promissory note attesting that Abner's great-grandfather had lent the American Government $50,000, the amount being payable on demand.

The note proves to be genuine, and the Weaver family go to Washington to raise money to help their neighbours. After much red tape it is proved that they are not only entitled to the fifty thousand, but billions in compound interest. Money soon goes to the head of every member of the family with the exception of Abner. He realises that too much money is not good for anybody, and in the end he cunningly proves his point to the rest. He settles for the original fifty thousand.

Acting.—Leon Weaver gives a sound study as the wise Abner, and June, Frank and Loretta Weaver also have their moments as leading members of the family.

Production.—The antics of the newly rich in society, their "putting on the ritz," and their easy capitulation to the flattery of gold-diggers provide most of the humour, but comedy is not the play's only strong suit. There are also neat touches of human sentiment, eccentric song, and much sound philosophy. The production generally is excellent. It is easily the best of the popular and homely series.

Points of Appeal.—Human and humorous story, good staging, bright gags, popular romance, sound moral, bright numbers, good title and star values.

Hi, Gang!

General F.D. British (U). Directed by Marcel Varnel. Featuring Vic Oliver, Bebe Daniels and Ben Lyon. 9,014 feet. Release not fixed.

GENEROUSLY mounted comedy extravaganza with song, built around the B.B.C.'s record-breaking series of weekly variety broadcasts of the same name. The story, one of professional rivalry of popular American radio commentators, opens in New York and ends happily in England. The irresponsible yet topical tale does not take the nearest route to its inevitable big Forces show ending, but the talented and popular stars nevertheless display sufficient resource to offset occasional flat-spots.

With all its stupendous footage, the film is, in the main, an enjoyable rag. As for its title and star values, these make it box-office anyway. Attractive light booking, particularly for the industrial and provincial masses.

Story.—Bebe Daniels and her husband, Ben Lyon, are successful New York radio commentators, but work for rival firms. Vic Oliver is Ben's right-hand man, but fumbles most of his colleague's scoops. Bebe arranges with her employer to adopt a British boy evacuee, but Vic hears of the publicity stunt and plots to double-cross her. He and Ben cunningly return Bebe's child to its former guardian and adopt one of their own. Bebe hits back and steals their programme, but mistakes their adopted boy, Albert, for the heir to the Earl of Amersham. He is really the nephew of the licensee of a public-house named the Amersham Castle.

There are more complication when a fund is started for the restoration of the real Amersham Castle, damaged in a blitz, and the locale switches to England, but they end when the rival radio companies decide to amalgamate. Bebe and Ben make it up and return to America together, but are careful to see that Vic is dumped when their 'plane is half-way across the Atlantic.

Acting.—Bebe Daniels and Ben Lyon wage war with tireless exuberance and resource as Bebe and Ben, yet retain a ready and infectious sense of humour. Vic Oliver is his inimitable self as the trouble-maker. Graham Moffatt and Moore Marriott make their presence felt at every opportunity in direct support.

Juvenile Maurice Rhodes, Percy Parsons, Jacques Browne, Sam Brown, the crooner, the Green Sisters, a popular syncopated act, and Jay Wilbur and his Band also add to the gaiety of the show.

Production.—The picture very nearly attempts the impossible by tackling such prodigious footage, but it nevertheless covers most of its ground with lively and popular light entertainment. Naturally, some gags are better than others—the funniest moments are those in which the star trio put over their inimitable banter—but even the obvious ones have that happy intimate family feeling to commend them.

Technically, the production leaves nothing to be desired. The Forces variety show grand finale, too, displays good showmanship. The song numbers and their presentation are up to standard. All told, it's an amiable Anglo-American rag with all that the box-office needs in the way of title and star exploitation values and angles.

Points of Appeal.—Cheery, light-hearted story, lavish staging, good new and evergreen old gags, popular song numbers, versatile teamwork, rousing grand finale, and big title and star values.

Continued on next page

The Masked Stranger

Columbia. American (U). Directed by Lambert Hilyer. Featuring Charles Starrett, Luana Walters and Kenneth McDonald. 5,512 feet. Release not fixed.

UNPRETENTIOUS outdoor drama concerning a young Westerner who assumes the cloak of Zorro and avenges his father's death. At the same time he brings to book the ruthless enemy of Homesteaders. The masked bandit element is not too convincing, but fast and versatile surface action more than keeps the entertainment's end up. Safe second for small halls and children's matinées.

Story.—Bill Lowry, a young Westerner, determines to get the man responsible for his father's death. He suspects Ballard, an unscrupulous cattle man. Nancy Winslow, daughter of a Homesteader, is Bill's girl.

Ballard is behind a plot to drive the Homesteaders off their land, and Nancy's father is one of his first victims. At this juncture Bill poses as a masked bandit. Before very long he gets the evidence he needs.

Acting.—Charles Starrett will fail to deceive many in the dual rôle of Bill and the masked bandit, but he is nevertheless agreeably tough. Luana Walters is a pleasing heroine, and Kenneth McDonald makes a good villain. "Sons of the Pioneers" provide good musical interludes.

Production.—There are a number of fights, plenty of hard riding, pleasing romantic relief, bright comedy asides, and time out for melody. The alternation, backed up by picturesque scenery, invests the happenings with family and industrial appeal.

Points of Appeal.—Compact footage, fast action, good scraps, popular embellishments, good teamwork and title.

Birth of the Blues

Paramount. American (U). Directed by Victor Schertzinger Featuring Bing Crosby, Mary Martin and Brian Donlevy. 7,772 feet. Release not fixed.

A STORY which purports to show how musical pioneers in Memphis and New Orleans have "hotted up" American music. The plot is very slight and discursive, and contains a somewhat nebulous love interest.

The main point about the picture as a whole is the appeal it is likely to make to rhythm fans. There are plenty of numbers very well put over as well as crooning from Bing Crosby and Mary Martin. On this count it should receive a welcome at popular halls.

Story.—Jeff Lambert, who had learnt to "swing" his clarinet from boyhood by listening to coloured folk, tries to form a band that would be different from the "sweet" orchestras of the day. He gets one together, and also includes a girl, Betty, stranded in New Orleans. She falls for him and Memphis, one of the band falls for her.

It is through her talent that the band gets a break with a crooked show place. It is a success, but when the boys try to leave they are beaten up by the proprietor's gangsters. However, they manage to make Chicago and success. Memphis steps down in favour of Jeff for Betty's hand.

Acting.—None of the artistes are given very big opportunities but all act well. Bing Crosby has a good deal of crooning, and Mary Martin also scores in this direction. Brian Donlevy is natural and easy as Memphis.

Production.—The story opens with Jeff as a boy and the time lapse between boyhood and the period when he is trying to form his band is not very clearly marked. The construction tends to be a little loose and episodic.

Band numbers, however, are well put over, and there are some amusing comedy situations and some good gags. There is a fight climax and some good choral work by a negro choir.

Points of Appeal.—Bing Crosby in particular, and "hot rhythm" in general.

Robin Hood of the Pekos

British Lion-Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Gabby Hayes and Marjorie Reynolds. 5,296 feet. Release not fixed.

PERIOD Western, based on the stormy phase in early American history. Its authenticity does not mean much here, but its fast action, rousing fisticuffs, popular romantic asides and humour, nevertheless, invest it with lively and versatile surface action. Good supporting fare for industrial audiences and youngsters.

Story.—Vance Corbin, a young Confederate soldier, and Gabb Hornaday, a veteran with Southern sympathies, are ready to swear allegiance to the new administration following the Civil War. Ballard, an unscrupulous politician, encourages friction between the North and South to further his own unscrupulous ends. Hornaday, in the guise of "The Night Rider," pits his wits against Ballard and, with the help of Belle and Sam Starr, the famous outlaws, he eventually brings Ballard to book.

Acting.—Roy Rogers fights hard and sings pleasantly as Vance, Gabby Hayes is good as Hornaday, and Cy Kendall is in his element as villain Ballard. Marjorie Reynolds adequately furnishes the popular love interest.

Production.—The basic conflict between the two factions is vigorously staged, and its realism accounts for many thrills. A few appropriate songs, a touch of romance and breezy comedy relief complete its modest, but, nevertheless, confident appeal.

Points of Appeal.—Closely knit story, vigorous action, exciting fisticuffs, popular romance and songs, good title and accommodating footage.

All Square

Columbia. American (U). Directed by Lambert Hilyer. Featuring Charles Starrett, Louise Currie and Robert Nolan. 5,430 feet. Release not fixed.

OUTDOOR drama telling of crooks who stir up trouble between the North and South to cloak their rustling activities. The hero, a Texan, sees through them and, after much ado, beats them at their own game. The battle is vigorously staged against picturesque scenery, but the result is a little too obvious to entertain other than the ingenuous. Second for small family halls and youngsters' matinées.

Story.—Judd Calvert, a Texan, drives saleable cattle into Kansas. Bad feeling exists between the two States, and Vic Landrau, a crook, uses this to discredit Judd and his friends. Vic and his gang then rustle and try to pin the guilt on Judd and his associates.

Betty, a ranch-owner, is one of Vic's victims, but she is able to gain proof of Vic's guilt. Meanwhile, there is a showdown between Judd and Vic. The latter is later killed, but Betty's evidence prevents a lynching. It does more, it leads to mutual understanding and romance.

Acting.—Charles Starrett gives a characteristic he-man portrayal as Judd, but Louise Currie is a rather colourless Betty. Robert Nolan and Hank Bell head a sound supporting cast.

Production.—There are one or two tuneful songs, a few touches of comedy and an undercurrent of popular romance, but gun-play and fisticuffs occupy most of the running time. The scraps, lusty as they are, get a bit tedious.

Points of Appeal.—Vigorous action, accommodating footage and juvenile angle.

Flying Blind

Paramount. American (U). Directed by Frank McDonald. Featuring Richard Arlen, Jean Parker and Nils Asther. 6,353 feet. Release not fixed.

TOPICAL thriller of the skyways, telling of attempted sabotage and the saving of vital military secrets. It has an obvious story to work on and too much footage is devoted to frivolous romantic bickerings before it gets into its stride. There is a chance that interest will flag before the all-essential action asserts itself in the last quarter. Nevertheless, it ends with spectacular thrills and aerial spectacle which do much to bring it into line with a popular brand of melodrama. In the long run it has the makings of sound supporting feature entertainment for the masses.

Story.—When Jim Clark, an airways pilot, is double-crossed by his co-pilot Windy Drake, he quits the company, taking Shirley Brook, air hostess, with him. He starts up a honeymoon line, but business is bad, and he spends most of his time arguing with Shirley. Eric Karolek, a foreign agent, books a seat in the 'plane to Las Vegas, and on arrival there contacts Drake, who has entered into an agreement with him to obtain the secrets of a new bomber.

On the return journey, with Karolek and Drake aboard, Jim is held to a course for Mexico, but an accident causes a forced landing. A passenger, with good intentions, lights a fire, and before long the 'plane is in danger. A fight ensues in which Drake is killed, the 'plane gets off to a good start and Karolek is outwitted. Romance figures in the happy ending.

Acting.—Richard Arlen is a virile performer in the rôle of pilot, and shapes well in the action sequences. Jean Parker is adequate as the hostess, and Nils Asther is a suave and convincing foreign agent. Eddie Quillan supplies mild comedy, and Roger Pryor is suitably sinister as the crook.

Production.—The comedy and melodrama do not blend at all, and there is a distinct line between the two. The switch from the irresponsible to the serious is too long delayed, but the most avid of action fans should not be dissatisfied with the quality or quantity of the thrills when they do eventually hit the screen.

Points of Appeal.—Intriguing title, popular stars, feminine appeal, robust fights, exciting fire climax and aerial thrills.

Lucky Ralston

General F.D.-Universal. American (U). Directed by Ray Taylor. Featuring Johnny Mack Brown, Fuzzy Knight and Nell O'Day. 5,167 feet. Release not fixed.

PERIOD pocket outdoor melodrama, concerning the activities of a former U.S. Marshal who comes out of retirement to clean up a lawless gang. There is more gun-play than story, but in spite of its high death roll it is not lacking in comedy relief. Neatly balanced and interpreted by popular players, it should please in industrial and juvenile circles. Handy Western support for the majority.

Story.—Bill Ralston, a retired U.S. Marshal, and his pal Deadwood, come to grips with the ruthless cut-throat Walt Dagget and his lawless band when they enter a small Western province. Cal Dixon, an honest ranchowner, is an early casualty.

Things then look black for Sally and Jimmy, Dixon's children, but the stout-hearted Bill is always near at hand. He puts on his marshal's badge, and in the ensuing gun-play rapidly eliminates the Dagget gang. There is a hint of romance when peace is restored.

Acting.—Johnny Mack Brown makes a straight-shooting Bill. Nell O'Day rides as hard as any man as Sally, and Harry Cording is plenty tough as the ruthless leader of the Dagget mob. Fuzzy Knight takes good care of the comedy relief as Deadwood.

Production.—There is a killing practically every few feet, but humour, romance and traditional song are not neglected. Pictorial appeal, too, is considerable. It's breezy blood sport for industrial and juvenile audiences.

Points of Appeal.—Straightforward plot, vigorous teamwork, hearty scraps, exciting chases, convenient footage and popular star team

Law of the Range

General F.D.-Universal. American (U). Directed by Ray Taylor. Featuring Johnny Mack Brown, Fuzzy Knight and Nell O'Day. 5,320 feet. Release not fixed

GOOD average Western with musical interludes, chases, gun-fights and picturesque scenic background. It is cut to pattern, but has quite a well-developed story, even if it is on emotional lines. The picture should go down quite well in industrial areas and with juveniles.

Story.—Steve Howard learns from his father that there is a feud between his family and that of the Wolverine Kid. The Kid shoots O'Brien, head of a family with which Howard also has a feud. Mary O'Brien believes that Steve is the killer. Steve goes to the sheriff, proves his innocence, and is deputed to round up the Kid, who has Mary's confidence. After some hectic gun-fights he is able to bring the Kid to book and win Mary's love.

Acting.—Johnny Mack Brown is a good tough Western hero, and Fuzzy Knight provides sound light relief. Nell O'Day makes an adequate and quite pretty heroine. Ray Harris is good as the Kid.

Production.—Direction is competent and follows the well-known Western formula in the matter of gun-fights, fisticuffs and chases. There are six good tunes included in the picture, which are sung by the Texas Rangers, Fuzzy Knight and Lucille Walker—the last-named puts over a very good number, "Forget Your Boots and Saddle."

Camera work is effective, and there is little slackening in the tempo throughout.

Points of Appeal.—Star, action, songs, and usual Western attributes.

Flight into Danger

Federated Films. American (U). Directed by Basil Dickey. Featuring Bruce Bennett, Joan Barclay and Monte Blue. 6,360 feet. Release not fixed.

AERIAL gangster melodrama telling of a runaway bride-to-be's co-operation with a G-man in the apprehension of aerial pirates. There are a few good fights, but the flying detail and comedy relief are feeble. Second for the unsophisticated only.

Story.—Marion Bronson, an heiress, runs away rather than marry Count Barski, a foreign fortune-hunter. Eric Lane, a G-man, is assigned to track down gangsters who are using an invisible ray to bring down and plunder mail 'planes. Marion hides in Eric's 'plane. Later they crash and are made prisoners. At first Eric thinks Marion is in league with the crooks, but she soon convinces him of her innocence. They then get together and eventually capture the gang.

Acting.—Bruce Bennett and Joan Barclay are not too bad as Eric and Marion, but Monte Blue, Jack Mulhall and Roger Williams make very clumsy gangsters.

Production.—The flying sequences are unpretentious and the light relief is forced. The rough-house sequences are good, but it takes more than exuberant fisticuffs to make a picture. Its appeal, if any, is schoolboy.

Points of Appeal.—Action, title and fisticuffs.

Badlands of Dakota

General F.D.-Universal. American (U). Directed by Alfred E. Green. Featuring Robert Stack, Ann Rutherford and Richard Dix. 6,639 feet. Release not fixed.

SPECTACULAR, fast-moving, blustering, full-blooded period romantic outdoor melodrama, describing the uneasy relationship of two brothers, following the runaway marriage of one to the other's girl. The unsuccessful suitor goes wild, and his associations with bad men result in complications that fully cover the exciting library of early Western fact and fiction.

It is a rousing rumpus, vigorously characterised—it has a great cast of popular young and old favourites—packed with time-honoured comedy, sentimental and rough-house essentials. Excellent Western for the masses, family and youngsters.

Story.—Bob Holliday, tough proprietor of a saloon in the primitive town of Deadwood, is engaged to Anne Grayson, a refined girl living in St. Louis. Jim, Bob's young brother, is sent by Bob to bring Anne to Deadwood. The two fall in love on the return journey and secretly marry. When Bob hears he hits the bottle and joins an outlaw band. They rob and kill by posing as Indians.

Jim is eventually made marshal, and it is his job to bring his own brother in. Jane, a fearless but attractive scout, loves Bob, but fails to make him see reason. The outlaws and Indians finally make a concerted attack on the town, but fortunately the U.S. cavalry arrives in the nick of time. Needless to say, Bob goes the way of all bad men.

Acting.—Robert Stack makes a determined and honourable Jim, Ann Rutherford is a gentle, brave Anne, Frances Farmer wins a good deal of sympathy as the tough Jane, and Broderick Crawford hits hard and often as the disillusioned Bob. Hugh Herbert provides excellent comedy relief. Richard Dix and Andy Devine and a host of other sterling Western players capably fill the many important supporting rôles.

Production.—Here we have a rousing modern version of the healthy, hard-hitting Western of the pioneer film days. Its hearty saloon-bar sequences, its clean romance, its stout exhibitions of loyal but unrequited love, its organised villainy, its introductions to General Custer and Wild Bill Hickok, and its final skirmishes (complete with fire and menaced women and children) between bad men and Indians and the U.S. cavalry allow for no flagging of interest. It is a vital, glowing, breath-taking museum piece. Mass and industrial appeal is terrific.

Points of Appeal.—Actionful story, ambitious technical presentation, vital and versatile characterisation, realistic atmosphere, spectacular fights, good title and big star values.

The Monster Walked

Federated Films. American (H). Directed by Frank Strayer. Featuring Mischa Auer, Rex Lease and Vera Reynolds. 5,460 feet. Release not fixed.

UNPRETENTIOUS, old-fashioned thriller, dealing with the unsuccessful attempts of a paralytic and his natural son to remove a young woman who stands between them and big money. The setting is a sinister, storm-lashed mansion, but the eerie atmosphere fails to conceal the infirmity of the plot. The dialogue and acting are incredibly stilted.

Nevertheless, its crudities earn it plenty of laughs. The paradox puts it in the category of promising burlesque. Potential novelty proposition for industrial situations.

Story.—Ruth Earlton, a sensitive young woman, visits her home to hear the reading of her father's will. Ted Clayton, her fiancé, accompanies her. She inherits everything, apart from a small allowance to Mrs. Krug, her father's housekeeper. In the event of Ruth's death the fortune goes to Robert Earlton, her paralytic uncle.

Hanns, the head man, is Robert's son by Mrs. Krug, and both he and Robert resent the terms of the will. They conspire to dispose of Ruth and enlist the aid of an ape. Needless to say, their plans misfire and it is they who come to a sticky end.

Acting.—Mischa Auer plays Hanns, and he proves himself to be the good comedian he has taught us to expect. The support is amateurish.

Production.—Originally intended as a thriller, this picture is converted into a comedy by the exigencies of time. Its acting, plot and technical presentation are so outdated that few will fail to enjoy a number of good laughs. Its unconscious burlesque is a sound substitute for the real thing. The renters suggest that the "H" certificate stands for hilarity. We won't attempt to improve on their slick and showmanlike improvisation and resource.

Points of Appeal.—Title, "comedy" angle and star

Rags to Riches

British Lion-Republic. American (A). Directed by Joseph Kane. Featuring Alan Baxter, Mary Carlisle and Jerome Cowan. 5,132 feet. Release not fixed.

ACTIONFUL big city romantic melodrama, with gangster asides and incidental songs, telling how a roughly handled working youth outwits the unscrupulous head of a fur-smuggling racket. The heroine's successful bid for fame on the operatic stage is not too convincing, but the versatility of the roughstuff—there are fights and chases galore—more than adjust balance. It is a veritable pocket serial for the industrial masses. Capital support for the crowd.

Story.—Jimmy Rogers, driver for a car-hire company, is engaged by a couple of gangsters. He is forced to help them rob a fur store, but he deliberately wrecks the car when the police pursue them. The men are killed, but the police refuse to believe in Jimmy's innocence. Carol, Jimmy's singing sweetheart, asks Marshall Abbott, her wealthy music-publisher-sponsor, to find a lawyer. Abbott is secretly behind the fur racket as well as being Jimmy's rival for Carol, and he instructs his mouthpiece to fumble Jimmy's defence.

Jimmy is found guilty and sentenced. When he comes out he accidentally stumbles on information which points to Abbott being the brains behind a gang of fur-smugglers. He and Ace, a prison pal, follow up the clues, and in a hectic grand finale Jimmy's suspicions are confirmed and Abbott gets his just deserts. Jimmy and Ace share a big reward. The former uses his to marry Carol.

Acting.—Alan Baxter is good as the roughly handled Jimmy, and Jerome Cowan makes a smooth villain as Abbott, but Mary Carlisle falls a trifle short of vocal demands as Carol. All the supporting types are good.

Production.—The action dealing with Carol's musical career is a little phoney, but the ding-dong war between Jimmy and Abbott covers everything in the catalogue of popular gangster fare. The climax is a real corker. There is also a hard-boiled secondary romantic interest to guarantee feminine appeal. Definitely hard-hitting entertainment with plenty of popular angles.

Points of Appeal.—Pungent, comprehensive plot, versatile vast, big scraps and exciting chases, pleasing sentimental relief, good comedy asides, thrilling climax and compact footage.

REVIEWS—continued on page 22

"BLOOD AND SAND"

"ARTISTIC ACHIEVEMENT AND GRAND BOX-OFFICE. One of the most absorbing films the company has made as well as probably the most beautiful the screen has yet presented in colour... magnificent photography, enhanced by Technicolor, good dialogue, seductive music and sustained movement combine with other assets inseparable from first-class production to present entertainment de luxe for any and every box-office.
'Blood and Sand' is not only wholly satisfying entertainment and an obvious proposition for showmen but a film to see more than once for visual beauty allied with realistic interpretation."

To-day's Cinema

"BELLE STARR"

"VIVID APPEAL OF 'BELLE STARR.' SWASHBUCKLING ENTERTAINMENT. Must be set down a worthy box-office successor to the powerful Jesse James productions... First-rate box-office proposition for all halls." *Daily Film Renter*

"Crackling story... outdoor action, stirring emotionalism and first-rate spectacle, memorable for sustained pacc and vigour .... Excellent specimen of virile outdoors entertainment with especial interest for femininity in dominating characterisation." *The Cinema*

"Feminine appeal is unquestionable... Excellent general booking... Superb Technicolor photography, good title and big stars." *Kine Weekly*

20th-Fox have certainly scored, Stan!

"BLOOD AND SAND"

"A TERRIFIC SHOW, MAGNIFICENT SPECTACLE & ENTHRALLING EMOTIONAL DRAMA. Holding unqualified promise of breaking box-office records, wherever it is shown 'Blood and Sand' must be chalked up in letters a mile high as a picture which will make history. Spectacle attraction of the very highest order, guaranteed to smash box-office records everywhere. This is the kind of picture showmen dream about... It has a front rank male star and two feminine co-stars everyone wants to see. It has more than the usual lavishness Darryl F. Zanuck accords his big pictures—and we mean big... It only remains to be said the exhibitor who can't sell this one to his patrons, and sell it big, just didn't ought to be in the business."

Daily Film Renter

"GREAT GUNS"

"Gaily irresponsible story . . . celebrated stellar antics given full rein . . . rip-roaring comedy spectacle. Rollicking comedy attraction of particularly timely appeal with assured stellar tug . . . As an instance of spacious comedy spectacle these latter scenes certainly ring the entertainment bell . . . stars in their celebrated top form."

The Cinema

"Cast-iron comedy bet for the masses and family . . . Amusing story, bright gags, riotous, spectacular climax and big star values."

Kine Weekly

20th CENTURY FOX

When Renee Houston visits her partner Donald Stewart at Warner's Teddington Studios, where he is now making FLYING FORTRESS, she brings cakes and sandwiches for all the crew. Picture here shows Richard Greene and Betty Stockfeld, thoroughly enjoying their short break sitting on either side of Renee, with Donald Stewart on extreme left chatting to the technical crew.

SUNDAY OPENING IN WORTHING

5 PER CENT. EDUCATIONAL FILMS AND NOTHING FOR C.T.B.F.

When granting the licences for 1942 to the four Worthing kinemas, the Dome, Odeon, Plaza and Rivoli, the Worthing Town Council's Fire Brigade, Licensing and Parking Places Committee thought fit to appoint a sub-committee to visit the houses to make sure that regulations were observed.

Sunday openings are to be between 5.30 and 10.30 p.m., but in future Sunday film fare must be of an approved type and include at least 5 per cent. of travel, educational and topical material. Each kinema is to pay annual sums ranging from £30 to £62, in monthly instalments, for allocation by the Council.

An application for the inclusion of the C.T.B.F. in the list was turned down.

SOUTHAMPTON SUICIDE CHARGE

Woolston Manager Remanded

Harry Augustus John Burgess, aged 42, Longmore Avenue, Woolston, Southampton, manager of the Woolston Picture House, was charged with attempting to commit suicide by inhaling coal gas at his kinema on December 1.

A week's remand was granted on the application of H. P. Roe, prosecuting solicitor, who intimated that there might be further charges.

Burgess has been in charge of the Woolston Picture House since it was reopened earlier in the year after air raid damage suffered in the bad blitzes of twelve months ago had been repaired.

Continued from page 5

Trade Tributes to the Late Oscar Deutsch

which the Fund now receives an annual grant, the proceeds of the kinema banquet and ball was the chief source of revenue of the Birmingham and Midland Trade Benevolent Fund.

Birmingham Tributes

C. H. Russ (Chairman, Birmingham C.E.A., and Midland Divisional Superintendent for Gaumont-British): The whole country and the Trade have lost a good man. Frankly, we looked upon him as a great leader and a man with a most charming personality. He and the late Coun. G. F. McDonald and Ald. E. Hewitson were responsible for the inauguration of that marvellous co-operation between the Trade and the Licensing Justices in Birmingham which brought about the Joint Committee whose friendly and honest discussions have enabled us to hammer out our difficulties for the mutual benefit of the public and ourselves. In no other city or town in England does there exist the same spirit of co-operation as we possess in Birmingham.

E. B. GOLD (A.B.C. Area Supervisor): As one intimately associated with him since his earliest kinema days no one could have wished to have known a better man in business or in private life. He was always approachable and ready to give everyone the benefit of his own knowledge and experience.

The Funeral

"Looking back upon what he was we can attach to his memory this epitaph: Life's race well run. Life's work well done. Life's victory won. Now cometh rest."

So concluded a remarkable tribute paid to Mr. Deutsch by Dr. A. Cohen (Chief Minister of the Birmingham Hebrew Congregation) at the Memorial Service held at the Synagogue, Singer's Hill, Birmingham, on Sunday afternoon. Earlier in the day his remains had been interred in the Jewish cemetery, Witton, in the presence of a large gathering.

From the headquarters of Odeon Theatres, Ltd., there came F. Stanley Bates, W. G. Elcock, F.C.A. (who also represented J. Arthur Rank), and George Archibald, J.P. (Directors); H. Holden, J. Davis, W. J. Taylor, A. C. Swift, S. W. Swingler, T. Eastaff, — Solway, W. Phillips and R. H. Dewes.

Lt.-Col. S. K. Lewis (President of the C.E.A.) was accompanied by C. H. Russ, Capt. S. W. Clift, A. W. Rogers, M. Dent, W. H. Bull, H. B. Lane, A. G. May, "Ken" Jones, of the Birmingham and Midlands Branch of the Association, and E. Adkins, representing the KINE. WEEKLY. Mr. Russ also represented the Directors of the Gaumont-British Corporation.

Many prominent figures in national and Midland renting circles were also at the graveside. These included Arthur Dent (representing Samuel Goldwyn), W. W. Jay, J. Jacobs, Harold Boodson, Norman King, E. T. Carr and Leo Edgar, Victor Jones, Norman Smith, Birmingham, Claude Solomon and S. Green.

Others present included Lewin P. Samuel, C. W. Hulchin, C. A. Crathorn, P. W. Campbell, L. W. Stead, and A. Wright.

Government Inertia Beats Our Producers

"AN IMPASSIBLE BARRIER"

M. Balcon Interviewed

WE have heard, until we are tired of hearing it, that the Government regards the kinema as one of the most potent sources for the inspiration and maintenance of public morale. As the biggest and livest feature in the entertainment of the community, it would be strange if it were not so.

We are at the same time fully aware of the patriotic efforts of the Trade to do everything possible to help at a time of national crisis. The KINE., speaking to Mickey Balcon and R. P. Baker on the producers' policy in the present circumstances, verified—although it was hardly necessary—the fact that those in control of the work at our studios were only too anxious to make their contribution always more and more valuable to the nation.

"We want to harness ourselves to the national effort," said Mr. Balcon, and he was, we know, speaking for every responsible production man. The difficulty is, however, to find any point of contact in the Government offices which can show reciprocal feeling.

No Settled Policy

On the contrary, there is an almost impassible barrier which defeats every attempt to make the best use of our resources. If young actors are conscripted into the Forces, it can be understood and allowed for, but, even so, there is apparently no settled policy under which they can be on occasion given leave during which they might make a picture.

A worse handicap is in the matter of the studios. Highly organised establishments are taken over at the shortest of notice and turned into provision dumps, as we have seen. There are few buildings which, if commandeered, cause so great a dislocation.

Nobody would have objected to the principle of mobilising the Industry—a suggestion which was made early in the war, but turned down. Producers were told that what was expected of them was to get on with their job, and they got on with it very successfully.

Official Encroachments

But all along they had to face a series of official encroachments. There was the taking over of the G.P.O. Film Unit, which was originally designed to produce shorts only; as the Crown Film Unit it had to claim personnel from the studios producing commercial films; individual units are run by the Army and the Navy, and probably the R.A.F. in the near future will be doing the same.

Of course, they are now inviting trained personnel to come over from the established studios to help them, or they are enlisting them, putting them in uniform and then drafting them into their own film units at soldier's pay. There is no guarantee that the output will be limited to shorts; two good feature length films—"Target for Tonight" and "Men of the Lightships"—may very likely inspire the idea of making more of this stamp.

These units have as their chief executives men who were not producing big features before the war, and there is a not unnatural feeling that the general standard of British production may suffer from the lack of high-grade leaders if these specialised units develop into the producers of long films.

As Mr. Balcon pointed out, the question of financial return for the normal British studio is no longer a consideration. War conditions and Inland Revenue demands have seen to that point.

G. H. Barker's first charity dance in Darlington attracted 500 people, and numerous prizes added to the interest. Civic officials and W. Prodgers (A.B.C. area supervisor) attended the function, which realised £25, which has been forwarded to A. S. Moss (general manager of A.B.C.) as a donation to the A.B.C. Aid to Russia Red Cross Fund.

At the Prince's, Accrington, on Sunday evening Douglas Cranston, Information Officer of Liverpool, gave a war commentary, and five Ministry of Information films were shown.

FILM SHOWS FOR NAVVIES

K.R.S. Acquiesce in Camp Scheme

The supply of films for entertainment of men in construction camps has been undertaken by the K.R.S. on the invitation of Lord Portal, whom S. W. Smith and Frank Hill met at the Ministry of Supply last week.

The camps in question are about six miles from any kinemas, and it was suggested that a short programme of films—one- or two-reelers, for a programme of 25 minutes—might be supplied twice weekly, on advantageous terms.

The Society's Council agreed to the suggestion, and it was decided that requirements for the camps be forwarded by the Ministry to the K.R.S.

Justices Waive Xmas Levy

LEIGH DECISION

Representations have been made by the South and East Lancashire branch to the Leigh justices for the waiving of the charity levy of 33⅓ per cent. from takings of Christmas Day and Good Friday performances.

The exhibitors' case was stated by a deputation which comprised J. Mather (chairman), Coun. W. Woolstencroft, A. Cotton and C. Littler (secretary). They pointed out that the opening of theatres was a business proposition, that the levy was not claimed elsewhere and that if it were insisted upon exhibitors would be advised not to open their theatres. An assurance was given that in the long run charities would not suffer by the levy being withdrawn.

After considering the matter in private the justices acquiesced to the exhibitors' request.

QUOTA REVISION ORDER

The decision of the Board of Trade to stabilise the quota requirements of British films has been incorporated in a draft Order laid before the House of Commons.

Its title is the Cinematograph Films (Quota Amendment) Order, 1941. The revisions are as follows:—

Renters' Quota: Features, 20 per cent.; shorts, 15 per cent.

Exhibitors' Quota: Features, 15 per cent.: shorts, 12½ per cent.

These revisions will begin to operate for renters on April 1 next and for exhibitors on October 1 next. Until those dates the present percentages apply.

The extent of the operation of the Order is three years from the date of application of the measure.

The Redcar kinemas will open on Christmas Day from 2 p.m. to 11 p.m.

Continued from page 3

G.T.C. MEETING

There was no reduction in the fee because of closed theatres.

Mr. Thomas was particularly critical of the past year, pointing out that other companies in the Trade had had wonderful years. He questioned whether the management was all that it might be. He also asked questions about the non-appropriation of sums for debt redemption, and wanted to know how much was invested in Paris.

There was no direct reply to the criticism of the management, although Mr. Ostrer remarked that the company was doing very well in the current year, and that in his opinion a dividend will be paid. He said that £84,000 was invested in the Paris venture, and that it had not been necessary to place anything for redemption of debentures during 1941-42 because the trustees of a certain property had taken the property instead.

Mr. Thomas reverted to the question of Mr. Black's dual appointments, but admitted that he was a very good manager. "But," he added, "no man can serve two masters—just a gentle hint."

REVIEWS—continued from page 14

Obliging Young Lady

RKO-Radio. American (U). Directed by Richard Wallace. Featuring Joan Carroll, Edmond O'Brien and Ruth Warwick. 7,177 feet. Release not fixed.

ELEGANTLY and picturesquely staged inconsequential romantic comedy, turning on a fight for the custody of a child. Joan Carroll, a juvenile with a striking resemblance both in features and voice to Shirley Temple, is clever and captivating as the infant concerned, but the play is too noisy and haphazard to give the rest of the cast much of a chance. Its frailties are also an impediment to brisk and snappy development. It has its moments, but these are barely enough to justify its footage. Programmer mainly for the family.

Story.—Red Reddy, an irresponsible reporter, falls for Linda Norton, secretary to a solicitor, at first sight. She fails to reciprocate. Mr. and Mrs. Potter, a middle-aged couple, do not hit it off, but before seeking a divorce they fight for the custody of their small daughter Bridget. To avoid unpleasant publicity Linda is instructed to take the child to a picturesque rural resort. The two pass as sisters.

Red goes to the same spot by accident, but when they meet Linda again rebuffs him. Later, a private detective arrives on the scene, and to allay his suspicions Linda and Red pose as Bridget's parents. There are complications when Charles Baker, Linda's boy friend, appears on the scene, but in the end the Potters are reconciled, Bridget is returned to her parents, Charles is side-stepped, and Linda inevitably realises that Red is the man for her.

Acting.—Joan Carroll is very good as the truculent yet likable Bridget; her capers and antics are entirely natural. Edmond O'Brien rather forces the pace as Red, but, nevertheless, works hard. Ruth Warrick is a pretty Linda. There is a sound supporting cast.

Production.—The first half is quite good, but when the scene shifts to the mountains the fooling gets a little out of hand. The action covers everything from crazy fare to spectacular motor chases, but versatility very nearly defeats itself in the end for the want of a little discipline. Still, the comedy is clean, well-staged and, above all, has a popular child interest. These factors should about offset its irresponsible footage.

Points of Appeal.—Clever and engaging acting of Joan Carroll, versatile supporting cast, very good staging, strong feminine angle and good title.

SHORTS OF THE WEEK

COLUMBIA

†*LAND OF FUN. American (U). One reel. Release not fixed.*—Novelty cartoon, photographed in Technicolor, taking the form of an animated holiday brochure. Gags funny, colour work good, and draftsmanship neat. Very good short of its type.

SAN FRANCISCO, METROPOLIS OF THE WEST. American (U). One reel. Release not fixed.—Travelogue taking the form of a wide itinerary and panorama of San Francisco, gateway to the West. Photography and commentary excellent. Very good featurette of its type.

KITTY GETS THE BIRD. American (U). One reel. Release not fixed.—Slapstick cartoon, telling of a cat's unhappy duel with a mouse. Gags obvious. Fair average cartoon offering.

A JOURNEY IN TUNISIA. American (U). One reel. Release not fixed.—Instructive, interesting and entertaining North African travelogue. Detail, commentary and photography first-class. Good general fill-up.

TEE UP. American (U). One reel. Release not fixed.—Golfing short with demonstrations by Patty Berg, an American open champion. Shots clever and comedy interludes bright. Good novelty fill-up.

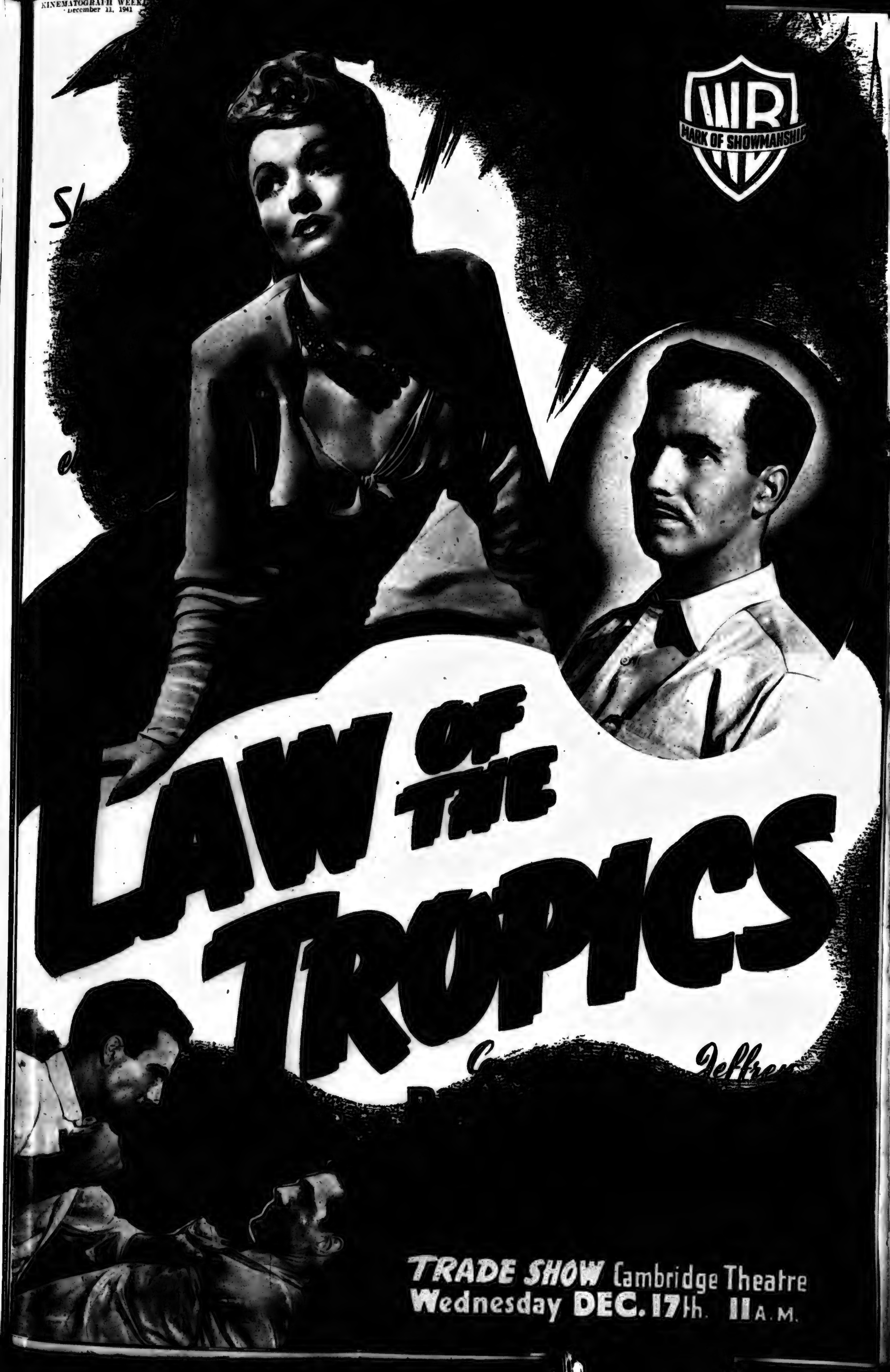
RKO-RADIO

SAILORS WITH WINGS. March of Time. No. 7. Seventh year. American (U). 1,805 feet. Released January 5, 1942.—The U.S.A. Fleet Air Arm, the part it is now playing in the safeguarding of Atlantic convoys, and its preparation for the part it intends to play in case of possible eventualities. A small footage of 1910 film shows the first carriers of America's sailors with wings. Brave indeed must the crews have been who flew them, and yet we see them making a coast-to-coast trip in one of these fragile aircraft. Shots of dive-bombing are the most effective we have yet seen; the new air bases and the latest models to fly from them will all be intriguing and instructive to an air-minded nation, and the moral effect of knowing that this vast and super-equipped air army is behind and backing our own efforts will be distinctly heartening to the British public viewing this magnificent flight film.

TWENTIETH CENTURY-FOX

THE MODERN HIGHWAY. American (U). One reel. Release not fixed.—Unusual interest short, describing the planning and building of America's arterial roads. Detail, commentary and photography excellent. Outstanding featurette.

† In colour.


WB
MARK OF SHOWMANSHIP
LAW OF THE TROPICS
TRADE SHOW Cambridge Theatre
Wednesday DEC. 17th. 11 A.M.

ERROL
FLYNN
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MARK OF SHOWMANSHIP
TRADE SHOW
WED. DEC. 17th. at 11 a.m

600 m.p.h.!

EXCITEMENT—

THE SCREEN HAS NEVER MATCHED!!

WARNERS made it in

TECHNICOLOR

with

RALPH BELLAMY · ALEXIS SMITH

Robert Armstrong

Regis Toomey · Allen Jenkins

Directed by MICHAEL CURTIZ

FRED-BAY

Alan Tomkins, well-known Fleet Street writer, who plays the police sergeant in British National's LET THE PEOPLE SING, is seen here with Edward Rigby and John Baxter (director) on the set at Rock Studios

Big Columbia Pictures in Production

TOPS IN STAR, STORY AND ENTERTAINMENT VALUES

FOLLOWING hard on the news of Columbia's huge production plans for 1941-42, comes an announcement from the company that they have 17 big pictures currently before the cameras. The pictures are among the most important Columbia have ever lined up, and are outstanding from the angle of star and entertainment value.

Just gone into production is "Mr. Twilight," co-starring Cary Grant and Jean Arthur, which is being directed by George Stevens, who was responsible for Columbia's record-breaking "Penny Serenade." The film will reveal Cary Grant as a self-educated, intellectual vagabond, a fugitive from justice. Jean Arthur will be seen as a former school teacher turned real estate career woman.

Marlene Returns

Marlene Dietrich, now completely recovered from a broken ankle which held up production on Columbia's "The Lady is Willing," is now back at work on the picture, with Fred MacMurray as her co-star. The film, according to director Mitchell Leisen, is a fast and furious comedy, and marks the first time Miss Dietrich has appeared in an entertainment of this type. The star plays the rôle of an "impulsive eccentric." She also sings and dances in the film. Fred MacMurray appears in the part of a psychiatrist. The powerful supporting cast is headed by Roger Clark, Aline MacMahon and Marietta Canty.

Alexander Hall has begun work on "Bedtime Story," an hilarious comedy, co-starring Loretta Young and Fredric March, with Allyn Joslyn and Robert Benchley cast in top supporting rôles. This story of a famous Broadway actress' efforts to stage a comeback is said to be in the studio's best comedy traditions. B. P. Schulberg is producing.

A Comedy Wow

Nearing completion is "You Belong to Me," regarded by Columbia as one of the greatest comedy properties they have ever handled. Co-starring Barbara Stanwyck and Henry Fonda, the picture is being produced and directed by Wesley Ruggles. An outstanding supporting cast includes Edgar Buchanan, Roger Clark, Ruth Donnelly and Melville Cooper. The script is said to sparkle brilliantly and to be filled with new twists and fresh situations all designed for laughter.

Production on "Three Girls About Town" is now in full swing, with Joan Blondell, Binnie Barnes and Janet Blair in starring rôles, and with Robert Benchley and John Howard featured. A sophisticated comedy, with fast action and riotous fun, the picture is being directed by Leigh Jason.

Joe E. Brown, completely recovered from injuries sustained in a motoring accident some months ago, has checked in at the studios to begin work on "Cowboy Joe," which Robert Sparks is producing. The story, as the title suggests, has a "Western" setting, and presents the popular comedian in a bang-up burlesque of horse-opera!

Production is well advanced on "Blondie Goes to College," tenth of Columbia's popular series based on the Chic Young cartoon strip. Penny Singleton, Arthur Lake and Larry Simms again head the cast, with Janet Blair cast in a prominent rôle.

Spectacular Musical

One of the biggest musicals on the Columbia schedule, "Go West, Young Lady," is nearing completion, with an outstanding cast headlined by Penny Singleton, Ann Miller, Glenn Ford, Allen Jenkins, Charles Ruggles, Onslow Stevens, Jed Prouty and Bob Wills' 16 Musical Playboys. A number of outstanding song hits have been written for the picture by Saul Chaplin. Frank R Strayer is directing.

In the first flight of musicals now in production is "Eadie Was a Lady," starring Rita Hayworth and Franchot Tone. Miss Hayworth's assignment in this subject follows her outstanding swinging and dancing performance opposite Fred Astaire in Columbia's "You'll Never Get Rich," which is shortly to be presented in this country. The new picture is being produced by Gene Markey, and is regarded by the company as one of the most important pictures they will release during 1941-42.

"Martin Eden," Jack London's powerful drama, will present Glenn Ford and Claire Trevor in top rôles, while "Trinidad," a story of a famous British Empire outpost and its garrison, will offer Pat O'Brien and Brian Donlevy in a story crammed with action, suspense and drama.

Drama of Youth

Freddie Bartholomew and James Lydon, featured in Columbia's "Naval Academy," are bracketed again in "It's Tough to be a Hero," which has just gone into production; the picture will again present the youngsters in a drama of youth with a story taken straight from to-day's headlines.

Buddy Rogers and Jinx Falkenberg are hard at work on Columbia's "Sing for your Supper," a comedy with music which Charles Barton is directing, while Arlene Judge is busy in her feminine lead rôle in "Harvard Here I Come," which stars Maxie Rosenbloom, under Lew Landers's direction. Marie Wilson has an important part in this novel and unusual comedy.

Other pictures at Columbia are: "Secrets of the Lone Wolf," latest in the popular series in which Warren William is again in the top spot, with Ruth Ford as the feminine lead. Roger Clark, Eric Blore, Thurston Hall, Fred Kelsey and Victor Jory are featured; "Confessions of Boston Blackie," with Chester Morris in the title rôle of a smooth international crook, and with Harriet Hilliard, Richard Lane and George E. Stone in support under Edward Dmytryk's direction; and "Ellery Queen and the Murder Ring," which presents Ralph Bellamy, Margaret Lindsay, Charles Grapewin and Mona Barrie, with James Hogan directing.

In preparation are "Destroyer Men," a dramatic story of the Atlantic convoys, from an original by Lieut. Commander Frank Wead; and "When a Man Marries," a comedy from an original by producer Gene Markey, who is planning to put the picture into production at an early date.

Following their big hit in "I'll Never Heil Again" (a sequel to "You Nazzty Spy"), the Three Stooges have begun work on a new two-reel comedy, "The Big Bull Fight."

S.O. DEFERRED

Hawarden Ignores R.A.F. Appeal

The Hawarden Rural District Council (North Wales) has decided to defer for further consideration the question of Sunday opening, although the necessary certificate had been issued by the Service authorities.

Supporting the proposal to allow Sunday opening, the chairman of the Council said it was pitiful to see the men on Sundays "lounging and scrounging" about the country lanes and roads, simply because they had nowhere to go.

An R.A.F. officer personally supported the proposal, saying that if the men wished to go to a kinema on Sunday, it meant them travelling some miles to another town. They could not always afford to do this. Referring to the general admission of the public, he said that many men had their wives or friends, and naturally wanted to take them to the kinema when they went themselves. The R.A.F. suggested opening from 3 p.m. to 9 p.m.

Sunday Concerts at St. Helens

By 14 votes against 8, St. Helens licensing justices, last week, reversed a previous decision which declined an application to hold Sunday concerts at the Savoy.

Fresh facts were produced in support of the application. Attention was also directed to the necessity of providing week-end entertainment for war workers and to the increased public demand for such facilities.

It is intended to give a series of Sunday night entertainments at the Savoy.

Collections made at the Odeon, Bath, of which George Morrish is manager, are earmarked for the provision of a ship's bell for the destroyer which is to be provided by the city of Bath.

THE WHITE CINEMA CLUB IS REORGANISED

Last Meeting as Trade Body

FOLLOWING the decision to form a branch of the C.E.A. in Northern Ireland, the White Cinema Club, at its last meeting as a business body, decided to revert to its original object of social work and charitable effort on behalf of the Trade.

Captain Theo Fligelstone, M.C., congratulated the Trade on having decided to form a branch of the C.E.A., and spoke of the many advantages to be gained by such a step.

J. D. Russell, who presided, moved the adoption of the annual report, which had already been published, and said that it revealed the good work which had been done, while the treasurer, Councillor George Gray, J.P., said they had finished the year with a balance on the right side. The reports were adopted.

A.R.P. Request Rejected

When a letter from the local A.R.P. authority came up for discussion, the hon. secretary stated that the body in question wanted the loan of a kinema, or kinemas, on a Sunday to show a special film of the fire of London, and they wanted the Trade to arrange also to provide films to make an hour's programme. They wanted to show that programme to about 10,000 people.

Dealing with a complaint of alleged unfair competition at a town in Northern Ireland by the R.A.F., George Lodge stated that although the R.A.F. were not at the moment parties to any agreement, he had made representations and had been informed that in order to maintain the happy relations with the Trade, the shows in question would be stopped at once.

Major J. Roche Kelly, M.C., Command Entertainment Officer, on behalf of the military authorities, expressed thanks for the valuable co-operation he had received from the Trade in connection with the Army film scheme

Several members stated that they saw no reason why they should always be asked to go on giving their halls and providing programmes free. They did not find the newspapers giving free advertisements or other businesses providing everything free of charge and, in addition, they had no right to show any films without the permission of the K.R.S.

It was decided to inform the A.R.P. authority that any exhibitor, if approached, would probably be prepared to hire his hall and book a suitable programme providing suitable terms could be arranged.

Star Turn Missing

Guy Birch, on behalf of the Hippodrome, stated that his hall for two weeks of the Christmas season would stage a circus. He had gone to great trouble to get the programme, but permits had been refused for his star item to come over from England. Could the Association do nothing in the matter? (Immediate steps were taken to contact the Northern Cabinet, and the Minister of Home Affairs received a deputation after the meeting. Further inquiries then revealed that the artistes in question were at present engaged in work of national importance, and were on the reserved list.)

As a Social Club

Frank Keogh raised the question of the future of the club. He said that, despite the fact that exhibitors had decided to form a branch of the C.E.A., he felt that it was the general opinion that the club should continue.

The chairman stated that there was no intention of winding-up the club, it was merely reverting to its original aims. There could not be any objection to exhibitors deciding to have a business body of their own.

New Officers

The following elections for the ensuing year were made: President, J. D. Russell; vice-president, Frank Keogh; treasurer, Councillor George Gray, J.P.; hon. secretary, S. M. Goldstein; committee: W. Bradley, G. Morrison, W. J. Hogan, James Curran, George Lodge, T. J. Furey, A. V. Froggatt, B. M. M'Guigan, H. Wilson, F. A. Spiers.

Sydney Invades Yorkshire

Sydney Film Service of Liverpool is to open a branch office in Leeds, with Clem West as their representative. S.F.S. have been appointed agents for International and Renown product in the Yorkshire and Lincolnshire territories. Telephone callers to the new Liverpool office in Camden Street should note that the number is Advance 4773

News from Eire

Flying Trip to Dublin

SID MYERS MAKES RAPID SURVEY

A great welcome is assured in Dublin to S. A. Myers, general manager of British Lion, who is flying to Eire to make a quick survey of the company's operations in Eire.

During recent months Mr. Myers has paid many visits to British Lion's various branches in the United Kingdom, but this will be his first visit to Lou Elliman, who is in charge of the company's representation in Dublin, since the outbreak of the war.

He intends visiting Belfast and is looking forward to contacting his many exhibitor friends in Eire, returning to London by the end of next week.

Accompanying him is L. E. Kalker, Republic's European representative, who will doubtless be pleased to note the big success which Republic product is having in Eire.

ABBOTT AND COSTELLO GO BIG IN EIRE

"In the Navy," Universal comedy co-starring Bud Abbott and Lou Costello, has made an enormous hit in Eire, several "hold-overs" having been necessitated by popular demand.

When the film was presented at the Carlton Cinema, Dublin, officers and ratings of the Marine Service and members of the Maritime Inscription were guests of the management.

The interest evoked by the film comedians in Eire has brought to light the fact that both Abbott and Costello were West of Ireland boys. Two of Bud's aunts visited the Carlton—their name is Raferty, which is also the funster's cognomen.

SALFORD PERMITS SUNDAY FILMS

Two-one Majority

There was a two-to-one majority vote on Sunday kinemas, when the issue came before the Salford City Council for decision on December 3.

Opposition speeches were on familiar lines. An Alderman declared that if a public vote was taken, he was confident there would be a substantial majority against. Other arguments were, it would be a retrograde step and that employees' conditions were not properly safeguarded.

When it was suggested that children under the age of 14 should not be admitted, the Town Clerk pointed out that there was nothing in the Sunday Entertainments Act, 1932, which enabled the Council to prohibit anyone from attending.

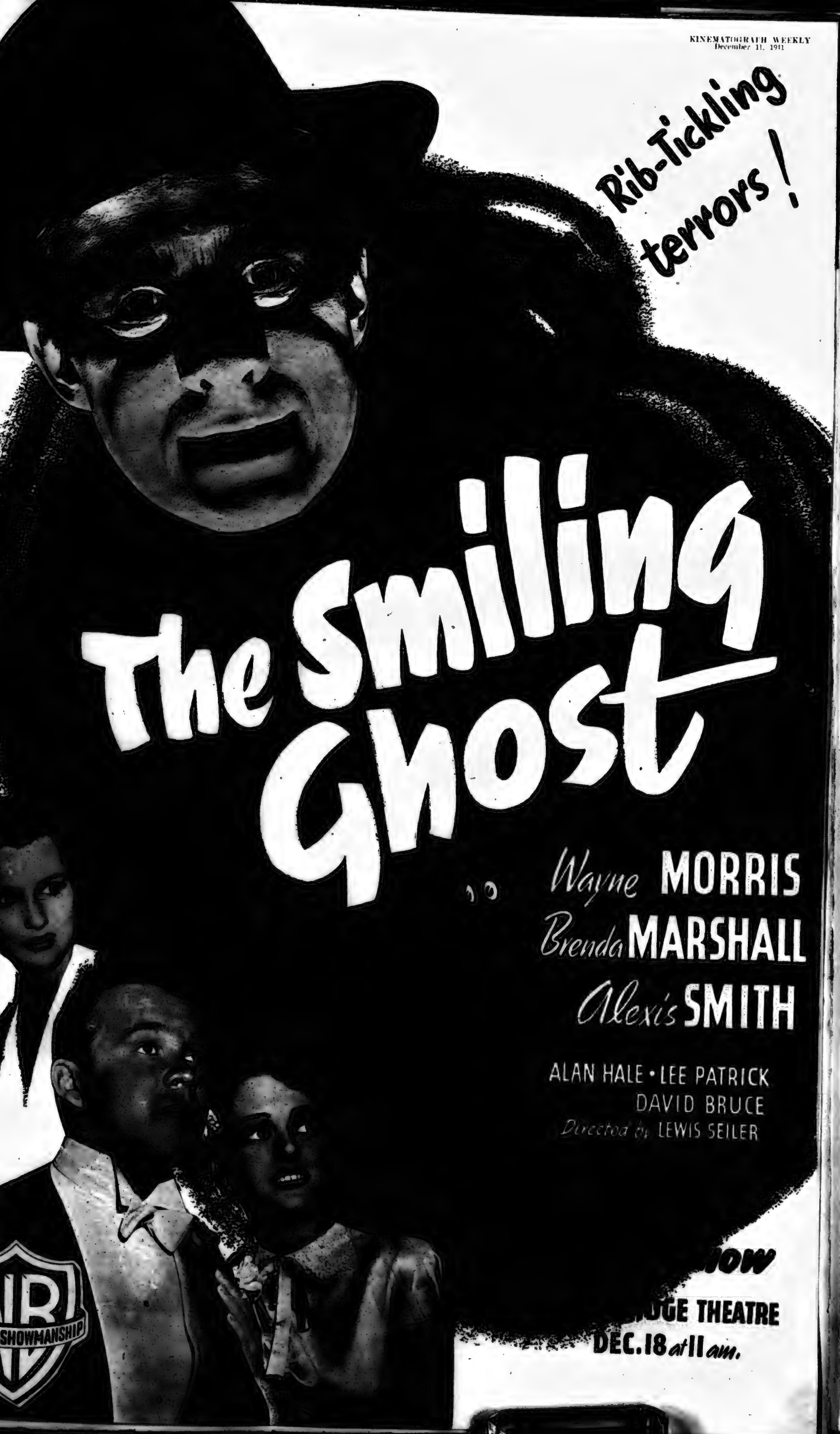
It was decided by 22 votes to 12 to allow kinemas to open on Sundays between 2.30 p.m. and 9.30 p.m. until August 31, 1942, that is, for the period of the current licences.

International Acquire Two Winners

International Film Renters are about to reissue the successful screen version of the modern comedy, "The Dominant Sex," Michael Egan's record-breaking play, which ran for over 700 performances on the stage, and during its screen career proved an even greater attraction to film audiences.

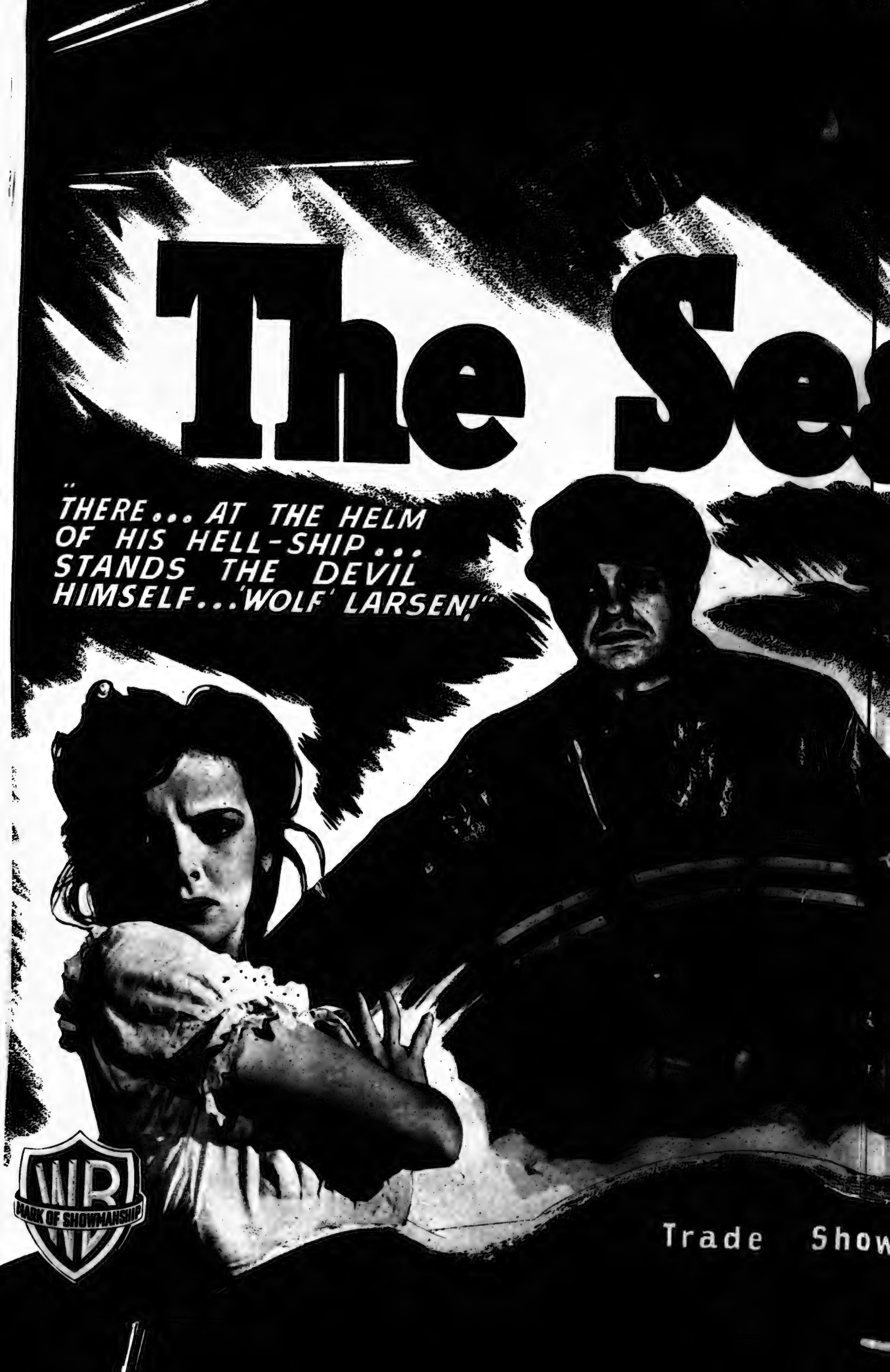
Another very entertaining feature to be offered to exhibitors in the near future by International is "Hold My Hand," a filmisation of the popular musical comedy, with Stanley Lupino, Fred Emney, Sid Walker and Sally Gray heading an outstanding cast. It is claimed to be brisk, amusing, cleverly acted, with a good laugh in every foot.

Constance Bennett and Jeffrey Lynn in LAW OF THE TROPICS, which Warner will Trade show on Wednesday morning


Rib-Tickling terrors!
The Smiling Ghost
Wayne MORRIS
Brenda MARSHALL
Alexis SMITH
ALAN HALE • LEE PATRICK
DAVID BRUCE
Directed by LEWIS SEILER
SHOWMANSHIP
DEC. 18 at 11 am.

The Se

"THERE... AT THE HELM OF HIS HELL-SHIP... STANDS THE DEVIL HIMSELF... 'WOLF' LARSEN!"



Trade Show

a Wolf

by Jack London

With

ALEXANDER KNOX
GENE LOCKHART
BARRY FITZGERALD

Directed by

MICHAEL CURTIZ

WILL HAY'S DUAL ROLE

BR. NATIONAL STARTS NEW SUBJECT

"These Our Strangers"

WITH "One of Our Aircraft is Missing" and "Let the People Sing" nearly ready for Trade showing, British National has taken the floor at Rock Studios on "These Our Strangers."

Work on this subject started on Monday last with Richard Vernon producing and Lance Comfort, director of "Hatter's Castle," directing. The film is a story of cockney refugees in which five of the leads are taken by screen newcomers.

Two London newspaper boys, Leslie Adams and Henry Fowler, make their screen debut in the picture, while Margaret McGrath, lovely blonde star from London's Windmill Theatre, Felicity Watt, from the Russian Ballet, and Shirley Lenner, fourteen year old crooner will each be seen on pictures for the first time. Jeannie de Casalis and Bransby Williams head a strong cast of well-known players appearing in the film.

Meanwhile Elisabeth and Leslie Hiscott are ready to start on another British National offering, tentatively called "Rendezvous at Sea." This pair made "The Seventh Survivor" for British National earlier in the year, and it proved such a success that they are now making a further picture for the company—but on a more ambitious scale than their first offering.

Plans are already well advanced to feature a famous stage and screen comedian in a new comedy subject which will be made at Rock Studios next month.

Storm Over Askey

SEA-COAST SET AT ISLINGTON

A rocky cave inlet, complete with crags and real water, filled the Islington set when I made a trip to see "Back Room Boy" in action, under Herbert Mason's capable direction.

Moreover, the waters were churned to fury by the wind (and the staff); rain drizzled (by careful control of a spray and stirrup pump); and the slippery rocks were hard to negotiate (I didn't try). But a bevy of famous mannequins, risking their own as well as Neptune's permanent waves, were busy helping to tie up some German prisoners and then to escape by a motor pinnace.

Arthur Askey, who has a lively rôle as a B.B.C. official on active service, was cheerily chatty in between pretty shots, and Googie Withers, Moore Marriott and Graham Moffat were also in these sequences. Joyce Howard plays Askey's girl friend, and the very alluring torpedoed damsels are Patricia Guest, Audrey Boyes, Virginia Keeley, Mia Macklin, June Willock, Chris Moore, Eileen Bennett and Dorothy Maguire. Also at work was a very intelligent child actress, Vera Francis.

INTERIORS AT WELWYN

"The Night Has Eyes"

Excellent progress is being made at Welwyn with the Associated British production, "The Night Has Eyes."

Recently returned from taking exteriors on the Yorkshire moors, the unit are busy on a picturesque set representing interiors of an old English manor house. Light comedy is a strong element even in this mystery subject, and Duncan Sutherland has designed happy, bright interiors. Another set is the reconstruction of class rooms, the common room and cloisters of a well-known girls' school, and earlier in the week several coaches containing joyous schoolgirls recruited from the ranks of many London High Schools could be seen wending their way to the Welwyn Studios, where the girls thoroughly enjoyed themselves for two days taking part in the school sequences.

Producer John Argyle recently journeyed to Buxton with camera chief Gunther Krampf to take many exteriors of the English countryside, which are a highlight of this essentially English story.

The stars of "The Night Has Eyes" are James Mason, who has such an excellent rôle in "Hatter's Castle"; Wilfrid Lawson, character artiste of no mean ability; Mary Clare and Joyce Howard, and a strong supporting cast, including Tucker McGuire and John Fernold. Jill Casson, well-known West End dress designer, who was responsible for the dressing of "Fun and Games" at the Saville Theatre, has designed some striking dresses for this thriller.

W. J. Gell, whose organisation, Pathe Pictures, Ltd., are the distributors of Associated British Picture Corporation productions, says that from the rushes he has seen he is looking forward to handling a winner.

Spy Comedy at Ealing

"THE GOOSE STEPS OUT"

WILL HAY'S new comedy for Michael Balcon, "The Goose Steps Out," has gone into production at Ealing Studios with the star again co-directing with Basil Dearden.

Charles Hawtrey heads the supporting cast as a young Austrian who is being trained by the Nazis as a spy. Other members of the cast include Peter Croft, John Williams, Julien Mitchell, Peter Ustinov, Barry Morse and Frank Pettingell.

Will Hay is once again a schoolmaster, masquerading as a Nazi professor in a German university, where he takes charge of a class of spies-to-be, in training for work in England. Will's own task is to discover the secret of some special experiments which are being carried on in the university.

This novel plot has been penned for the screen by Angus MacPhail and John Dighton. S. C. Balcon is associate producer.

Shooting opened with a set representing M.I.5. cameras turning on the sequence in which Will Hay is mistaken for the Nazi spy, whom he closely resembles and whom he later impersonates. The comedian is playing a dual rôle, appearing both as the Nazi agent and his impersonator.

Technical Credits

Producer, Michael Balcon; associate producer, S. C. Balcon; directors, Basil Dearden and Will Hay; production supervisor, John Croydon; unit manager, Hal Mason; assistants, Billy Russell, Miss M. Cole; continuity, Miss D. Heathcote; lighting, E. Palmer; first camera, C. Cooney; second camera, L. Baines; special effects, Roy Kellino; sound supervisor, Eric Williams, art director, T. Morahan; editor, Ray Pitt; make-up, Tom Shenton; stills, W. Newton; dress designer, Miss D. Broomham.

WILCOX DIRECTS BIG SCENES

Shooting during the past week on the Anna Neagle-Robert Newton film, which is being directed for RKO-Radio by Herbert Wilcox has been concentrated mainly on aerodrome scenes connected with the sensational flights of Amy Johnson and Jim Mollison. Among these highlights were reconstructions of the landing of Amy in Australia after her record flight which made her one of the world's greatest heroines.

Later shooting was concluded on the Bridgeport aerodrome sequences where Amy and Jim land after their dual Atlantic crossing. Against a lavish set has been set the terrific reception given to Amy in Australia after her flight from Croydon.

This was the greatest official reception that Australia has given to any celebrity in history.

Leslie Fuller and Gerald Rex in Butcher-Signet production FRONT LINE KIDS, directed by Maclean Rogers at Riverside

Quisling Drama in Soskin Picture

LESLIE FULLER IN STRAIGHT COMEDY

"Front Line Kids"

ONE novelty of Butcher-Signet production at Riverside studios, "Front Line Kids," is Leslie Fuller's return, not in his familiar guise as the rubber-faced comedian, but as a straight actor, bent on getting his effects in future in that capacity only.

Leslie's character in the picture—head porter Bill at a London hotel—is set in an environment of rampageous farce in the form of a hunt-the-crook story, with Bill as hunter in chief, supported by a gang of East End kiddies evacuated from a blitz. The environment entails on Bill the necessity of keeping his part continuously amusing, but in spite of this proviso, Leslie has so far contrived to make the porter a winningly sympathetic fellow and thoroughly lovable in his relations with the kiddies he has taken into his care.

In the opening scenes, directed by Maclean Rogers, these lively youngsters, led by Johnnie Singer and Gerald Rex as hotel page boys, have been regaling their patron the porter with extravagances of East End humour that are likely to set the kinemas in a roar. And the crook interest is beginning to be hilariously developed, with Anthony Holles finding himself up against Bill and the boys in the part of a hotel manager, himself a thief, trying to double-cross a gang of jewel thieves.

"DAY WILL DAWN" IN FIFTH WEEK

THE dramatic tempo of "The Day Will Dawn" sweeps forward on a rising tide of thrilling incident, with crisp dialogue and brilliant acting, notable among the huge cast of nearly one hundred players being Deborah Kerr, Hugh Williams, Griffiths Jones, Roland Culver, Finlay Currie, Francis L. Sullivan and Bernard Miles. Paul Soskin is again casting every rôle, no matter how minor, with a name actor or actress.

The first sequence of the week was the continuation of the reunion scene between the Norwegian skipper, played by Finlay Currie, and his daughter Deborah Kerr, and the Norwegian patriots, after his escape from the concentration camp, and his departure with Hugh Williams for the fjord base of the "U" boats, which they have to locate for the British bombers, who are on their way to destroy this menace to our shipping. This is one of the most important situations in "The Day Will Dawn," because the skipper loses his life, and his daughter, already changed by the suffering of her country-folk from a carefree young girl, to a subtle young woman, is more determined than ever to work for the undoing of the Germans, for which purpose she seemingly turns traitor by becoming engaged to the quisling police inspector.

Quisling Shot

This leads to the drama-charged situation in the office of the German commander of the occupation troops, Francis L. Sullivan, who, rapidly preparing to depart when the British raiding party are rounding up the Nazis, is confronted by the quisling Griffiths Jones, who says . . . "You told me you were invincible" . . . but the German is only concerned for his own skin, and shoots the quisling, who is trying to stop him making his escape. The quisling, in his death throes, drags his revolver out and shoots the Nazi, both dropping dead as the British troops smash their way in to arrest them. Outside, on their way to the British ships, are the Norwegians who have been rescued from the firing squads of the Nazis, and who had hoped to confront the renegade police inspector when he was in British hands.

Fifth Column Menace

Then the cameras move to another stage at Denham to record the sequence which shows the thoroughness of the Nazis in installing their agents in key positions throughout a country they plan to occupy. The scene is the interior of a famous hotel at Oslo, and Hugh Williams, as the British reporter, is trying to telephone his story of the impending invasion to his editor in London, without knowing that every line is tapped and that the hotel is a rendezvous of German tourists, all of whom are aware of his identity. The background of this scene is another huge set, with some of the action taken with 50-ft. tracking shots.

Francis L. Sullivan as the arrogant Nazi and Griffiths Jones as a "quisling" police chief in a scene from THE DAY WILL DAWN, which Paul Soskin is producing at Denham

REVOLUTION AT SHEPHERDS BUSH

Many of the great historical events of the British and French nations are being reproduced for "The Young Mr. Pitt," the 20th Century production, now in its 20th week at Shepherd's Bush, directed by Carol Reed, with Robert Donat as Pitt.

During the past week the growing drama of France in revolution has been enacted, and parallel with it the events in England. The careers of Pitt and Napoleon rising to their climax on either side of the English Channel, a narrow gulf of water, preventing the threatened destruction by the Emperor of France.

The big stage, turned into the streets of Paris, sees the flame of revolution spreading. Over the cobbles rumbled the Royal coach, and as the mob surges angrily, the bayonets glisten as the soldiers form a human barricade around their Royal master Louis XVI.

Inside the coach Louis and Marie Antoinette shrink back against the cushions, Louis's sister Madame Elisabeth of France, who rides with them, also shrinks back, as she sees the terrible menace of the half-starved population.

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Continued from column 3

Carole Reed and cameraman Freddy Young had staged a magnificent dramatic set-up for the main scene, one that escaped the over-emphasis so often viewed on the screen when semi-darkness is used as the dramatic medium. Rather, Freddy Young used light to strengthen the character of the mob and weaken that of the King. If successful, and it should be on the screen, it will be hailed as a technical triumph.

Other French revolutionary scene completed was the storming of the Bastille, in which the full, grim heroism, humour and tragedy was staged in a way never before shown on the screen. This time it was shown as a re-enactment of an historical event upon which the events of France changed the placid course of the world and led to a far-reaching crisis in our own country.

Another unit is meanwhile shooting the newsreel of the march of events in England during subsequent years, and in one of these John Mills plays William Wilberforce.

"The Young Mr. Pitt" is being produced for Twentieth Century by Edward Black, with Maurice Ostrer in charge of production.

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THE TURKISH INDUSTRY UNDER WAR CONDITIONS

Nazis' Propaganda Films Shown at Cut Rates

ONE of the most apparent effects of the war on the Turkish kinema Trade is the adoption of a policy of longer runs in order to conserve film stocks which are down to fewer than 100 films. There has been an increase in the number of English-speaking films owing to the disappearance from the market of the American films "dubbed" into French in France. At the same time there has been an increase in the number of German films shown.

There is definite uneasiness among Turkish exhibitors regarding film supplies for the current season, states a report of U.S. Department of Commerce. Present stocks approximate 90 or 100 films, which normally would not carry the exhibitors very far into the season which customarily begins towards the end of September. The uncertainty of transportation from the United States (whose films are the mainstay of the Turkish kinema) is one of the main difficulties. Local importers are said to be awaiting [*in March. —Ed.*] the arrival of 20 first-class new American films shipped from New York.

One effect of the feared shortage of products has been the increase in running time of presentations in first-run theatres. Until about a year ago these theatres seldom showed a film for more than one week. Now at least two weeks, and often a month, is the usual time of showing.

Nazi Propaganda

An important feature of kinema activity in 1941 was the opening of a renovated theatre exhibiting only German films. It is reported that the firm which undertook the renovation and the operation of this theatre is either directly financed by German capital, or is being permitted to purchase the films at a very reduced rate. During the first half of the present year this theatre showed 12 German films, all of which were well received.

The manager of this new enterprise is at present reported to be in Germany where he is said to be negotiating for the purchase of 40 new German films, and it is rumoured that there is a possibility that some of these may be exhibited in other of the Turkish kinemas.

Attendances Hold Up Well

Motion-picture attendance has suffered very little from the war. Partial black-out measures were applied in the last months of 1940 but abolished before the end of the year, and were not believed to have seriously affected the attendance. The establishment of martial law and the consequent orders closing all places of amusement at 12 o'clock had little effect on the kinemas whose final programme was completed about 11 o'clock.

Tax on Tickets Increase

The only legislation directly affecting motion-picture activity in Turkey was the imposition of an additional 10 per cent. tax on the cost of the theatre tickets. This increase went into effect early in May, 1941, and brought taxes on motion-picture theatre tickets up to 20 per cent. of their face value, apportioned as follows:

30 per cent. Stamp Tax;
45 per cent. Aviation Tax;
10 per cent. Municipal Tax;
15 per cent. Poor Tax.

Exhibitors were not allowed to pass this increased taxation on to the public as the admission prices were ordered to be maintained at 20, 25 and 40 piastres for the first-class kinemas.

English-Speaking Films

A direct result of the German occupation of France and the disappearance of the French kinema Industry as a source of American films "dubbed" in French has resulted in an increase in the number of English-speaking pictures shown. There also has been an increase in the number of films "dubbed" in Turkey and in the number of German films shown.

During the first half of 1941, 164 major feature films and approximately two dozen comedies and shorts were exhibited in first-class motion-picture theatres. The following list indicates the country of origin of the films exhibited from January to June, 1941:—

Country of Origin	*No. of Films*
United States	108
France	10
England	7
Germany	17
Italy	7
Hungary	5
Egypt	5
Greece	1
Turkey	4
Total	164

Increases in the number of films imported from such countries as Italy, Hungary, Egypt and England is directly traceable to the disappearance of France as a source of supply and the difficulties experienced by the local importers in importing from the United States.

The market for English-speaking films is still limited largely to Istanbul and to some extent Izmir and Ankara. American films "dubbed" in French are always more popular. The "dubbing" of old American films into Turkish has now developed into a profitable business with the Turkish public in the interior, and patrons of the second-class kinemas in Istanbul giving an enthusiastic reception to them.

Censorship by Importers

No importers report any films as being banned by the censors during this period, nor is there any record of any serious cuttings.

Censorship is now almost entirely in the hands of the military authorities and is reported more lenient than formerly. This may also be accounted for by the fact that the importers are very careful to omit anything which might be found objectionable.

Production

Both of the Turkish studios in operation were engaged primarily in dubbing old American films into Turkish. An attempt was made to produce films locally, and the Itek Studio is reported to have one production under way, while the Halil Kanil Studio has nearly completed two pictures and is preparing scenarios for two more.

The average cost of a local film is estimated to be around 20,000 Turkish pounds and the average gross revenue of such film is 30,000 to 35,000 Turkish pounds.

Both the local studios are said to be hampered by very low stocks of unexposed film and are at the present time negotiating for the purchase of blank film from the United States or Germany.

TWO G.F.D. SPECIALS

Patrick Knowles and Anne Gwynne are teamed in the new Universal picture, "Dr. R.X.," which William Nigh is directing for G.F.D. release. Lionel Atwill has one of the leading roles, and the story is described as a mystery thriller.

"North to the Klondyke"

"North to the Klondyke," a story set in the frozen wastes of Alaska, has gone into production at Universal. The cast includes Brod Crawford, Andy Devine, Lon Chaney, jun., Evelyn Ankers, Keye Luke, Roy Harris, Dorothy Grainger, Monte Blue, Lloyd Corrigan and Stanley Andrews. Erle Kenton is directing.

Beatrice Varley and Robert Newton in HATTER'S CASTLE, the Paramount British production, which is having a tremendous West End success

Clark Gable and Rosalind Russell in a scene from THEY MET IN BOMBAY, a forthcoming M-G-M picture

Clark Gable in Eastern Raffles Role

M-G-M's COLOURFUL DRAMA

Rise of a new Girl Star

WITH its principal setting in India and major romantic sequences occurring in a tramp steamer in the Indian Ocean Clark Gable's latest picture, "They Met in Bombay," possesses, in addition to an exciting and intriguing story, the main ingredients of a colourful drama of the East.

Gable is cast in a Raffles characterisation which has overtones of his lusty Rhett Butler. On the one hand, he is an international jewel thief; a sly diplomat who hatches diabolical plots for the theft of priceless gems. On the other hand, he is a hail-fellow-well-met who doesn't let his nefarious business interfere with the pursuit of a beautiful woman.

The beautiful woman is played by Rosalind Russell. She, too, is a jewel thief who, like Gable, is on the trail of a big stone known as "the Star of India." Posing as a baroness, she meets Gable, in turn masquerading as an insurance detective. They try to outwit one another, then are forced to stick together to elude the police, hot on their trail.

Each member of the supporting cast was chosen for his own particular specialty. Peter Lorre, for example, plays the part of a sinister sea captain. Among the other players are Edward Ciannelli, Luis Alberni, Rosina Galli and Reginald Owen.

Fastest Rise on Record

Signed to a screen contract one day, given a role in a picture the next, and promoted from that role to the feminine lead the third is the experience of Ann Ayars, who has been assigned the principal feminine role in the new "Dr. Kildare" picture with Lew Ayres and Lionel Barrymore.

She has never before been in front of a motion picture camera.

Born and raised in Beverley Hills, save for three years in Italy as a child, Miss Ayars is the daughter of Quirino Pellicciotti, a vocal coach. Her mother is a piano teacher. After graduation from Beverley Hills High School, she studied voice and started a concert career, having appeared in a number of Pacific Coast concerts and on the radio. She had no idea of going into pictures.

A talent scout saw her at a concert, and arranged an interview. As a result she was signed and given a nurse's role in the new Kildare story. After the first day's work Director W. S. Van Dyke II assigned her to the leading feminine role.

Virginia Grey Wins Comedy Role

Virginia Grey emerges from one comedy role to go directly into another in "Mr. and Mrs. North," starring Gracie Allen, at Metro-Goldwyn-Mayer. She recently completed a part in "Whistling in the Dark," with Red Skelton. Miss Grey portrays Jane Wilson, who becomes amusingly involved in two murder mysteries both solved by Gracie Allen, to the amazement of the police—and herself.

William Post, jun., of the New York stage and radio, appears opposite Miss Allen. The cast includes Rose Hobart, Tom Conway, Paul Kelly, Millard Mitchell, Henry O'Neill, Felix Bressart and Lucien Littlefield. Robert Sinclair is directing, with Irving Asher producing, from the Broadway stage success by Owen Davis.

Vanishing Frank Morgan

An outstanding supporting cast is being signed by M-G-M. for "The Vanishing Virginian," which Frank Borzage is directing with Frank Morgan as star.

Joseph Kerrigan, famous in the theatre for a generation went into the rôle of the blacksmith, friend of Frank Morgan, and Matt Moore, well-known Irish character actor, is cast as a merchant. They join a cast which includes Spring Byington, Kathryn Grayson, Douglass Newland and Natalie Thompson.

The vanishing Frank Morgan returned to go into the "Vanishing Virginian," after a two-day radio hunt for him among the tuna boats in Mexico waters.

Morgan, told to grow hair and beard for the Southern role, decided to do it out of Hollywood's sight. He and Ralph Bellamy, accompanied by Harold Austin, cameraman, sailed for a fishing trip to Ensenada and San Carlos Bay.

Metro-Goldwyn-Mayer tried to contact him to call him back for the picture. He could not be located in any hotel in Ensenada. So radio was used. "Calling all tuna boats," was the message, "try to find Frank Morgan and have him contact the studio."

The message was picked up on the second day by a Portuguese fisherman who knew Morgan's boat. Morgan hurried back to the studio, with a beard and with long hair and also with five giant black bass, totalling 1,400 pounds in weight.

"China Caravan"

Laraine Day has been assigned a co-starring role with Barry Nelson in "China Caravan," which will go into production at Metro-Goldwyn-Mayer shortly. George Seitz will direct.

"Rio Rita"

Bud Abbott and Lou Costello will play the comedy roles and Kathryn Grayson and John Carroll will have the romantic singing leads in Metro-Goldwyn-Mayer's picturisation of "Rio Rita," with S. Sylvan Simon the director.

H

20th-FOX ANNOUNCE IMPORTANT RELEASES

Current Trade Shows for March Playdates

RELEASE dates are now announced by R. Sutton Dawes, 20th-Fox Director of Sales, for the important group of six pictures currently being Trade shown in London and round the provinces.

Dates are as follows :—

"Man at Large" (March 2). **"Great Guns"** (March 9). **"Belle Starr"** (March 16). **"Moon Over Her Shoulder"** (March 23). **"Blood and Sand"** (March 30). **"Last of the Duanes"** (April 13).

A Showman's Picture

Foremost in this imposing sextette is Darryl Zanuck's headliner, "Blood and Sand," which presents all the fire and power of the world-famous romance by Vicente Blasco Ibanez in lavish Technicolor by 20th-Fox. It was this actionful and adventurous story that brought Rudolph Valentino to the front ranks of screen fame, and Tyrone Power now plays this rôle of a dashing young matador in the new version, which was directed by Rouben Mamoulian.

Equal care and attention was paid to selecting the rest of the cast. Linda Darnell fell naturally into the role of the matador's faithful and forgiving young wife. But more difficulty was experienced in casting the part of the siren Dona Sol before Mamoulian found his ideal in Rita Hayworth, an actress whose fire and allure are as obvious as her talent.

The featured cast includes Nazimova, exotic star of silent films, Anthony Quinn, J. Carrol Naish, Lynn Bari, John Carradine, Laird Cregar, Monty Banks, George Reeves, Vicente Gomez, in addition to a supporting cast numbering hundreds.

"Blood and Sand" is the gripping story of a fearless matador torn between the love of his beautiful wife and the fatal charm of an alluring temptress. The enthralling story unfolds in breathtaking drama against the colourful background of the grandeur and splendour that was Spain. The rich atmosphere of the tempestuous Spanish life of that period has been faithfully captured and all the resources of the studio marshalled to make this picture the outstanding contender for box-office honours.

"Box-office Gold-mine"

One of the costliest productions on the list is "Belle Starr," lavish Technicolor vehicle, which has been capably directed by Irving Cummings.

It is said to combine the glamour and drama of the exploits of America's most colourful woman outlaw, "The Bandit Queen," who is vividly portrayed by Gene Tierney. As a result of her performance in this film she has stepped right up amongst Hollywood's top-liners.

This is the powerful story of a high-born Southern girl, who, following the Civil War and the slaughter of her father, took vengeance into her own hands, and became a two-gun woman outlaw, whose adventures are said to outrival those of "Jesse James."

Randolph Scott plays the outlaw leader, Sam Starr whom she weds, and the rest of the cast includes Dana Andrews, John Sheppard, Elizabeth Patterson and Chill Wills, in a film whose sponsors believe will prove a box-office gold-mine.

Rollicking Mirth and Fun

It is reported that Stan Laurel and Oliver Hardy, the ace team of comedians, make a first-rate screen come-back in "Great Guns." In this, their first film in more than a year, the two comedians join the army to look after millionaire Dick Nelson when he is called up. But Dick is a surprisingly self-sufficient young man, who finds romance with pretty Sheila Ryan, in charge of a store at the camp. The boys think that she is after Dick's money and try to break up the romance. But when she proves it is Dick she really wants and not his money they approve of her.

While engaged on their altruistic labours Stan and Ollie have their own troubles, principally with tough sergeant Edmund MacDonald. How they first mess up the manœuvres and then finally straighten everything out makes for one of the most hilarious climaxes ever filmed. Montague Banks directed.

Six-Shooter Action

Considered by many to be Zane Grey's most exciting story, "Last of the Duanes" is an action-packed drama of men who live dangerously with the six-shooter as their only law. Set in the lawless Texas frontier, the story revolves round George Montgomery in the leading role as Buck Duane, who is forced to become an outlaw when he avenges the murder of his father. He has a series of thrilling adventures, and finally clears himself of the crimes of which he has been accused. Lynne Roberts and Eve Arden provide the feminine interest.

Montgomery Promoted

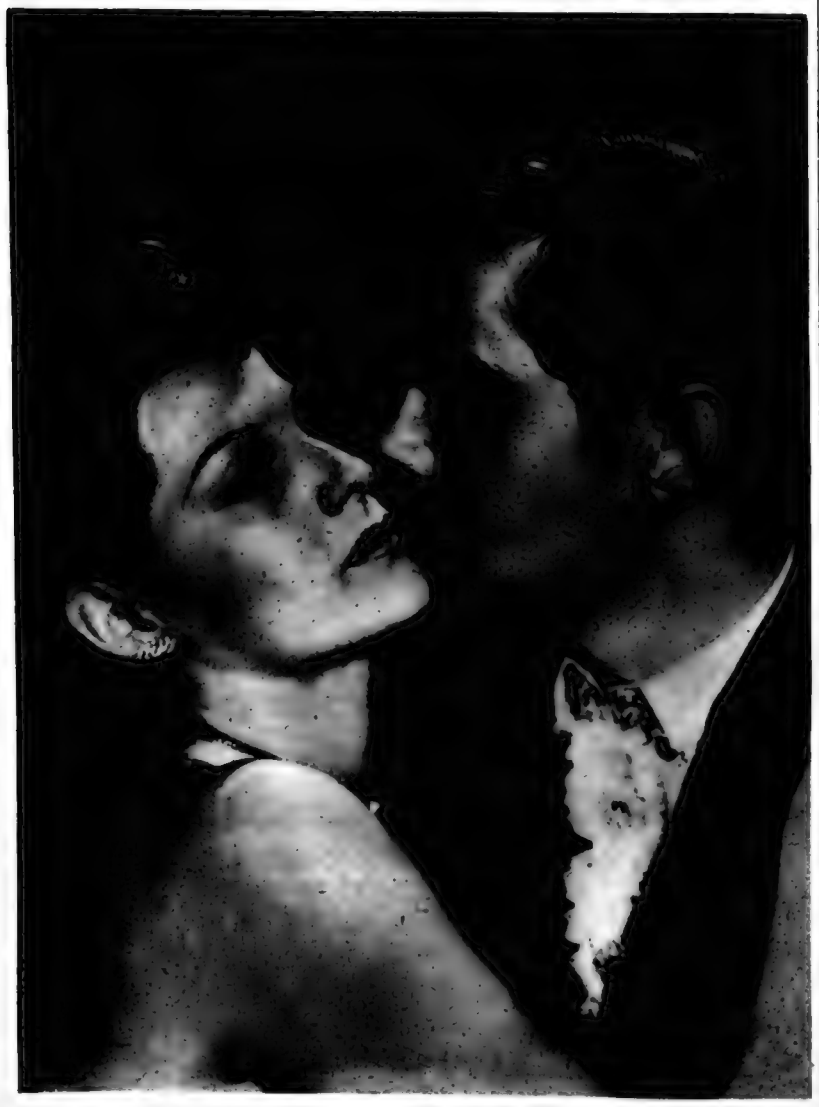
Incidentally, it was Montgomery's performance in this picture, the second of his Zane Grey vehicles, that has decided Zanuck to promote him to bigger rôles.

Talent scouts were sent out to find someone who could take his place. Screen tests were made and John Kimbrough, all-American football star, was put under contract to feature in the next two Zane Greys—"Lone Star Ranger" and "Rainbow Trail."

The "discovery" of John Kimbrough made it possible for 20th-Fox to go ahead with his ambitious plans for George Montgomery. It is now announced that he will play the important rôle of Paul Dresser in "My Gal Sal," opposite Alice Faye, and may possibly be cast opposite Ginger Rogers in "Self-Made Cinderella."

To return to the releases under review, "Moon Over Her Shoulder" provides an

Continued at foot of column 3



Tyrone Power and Rita Hayworth in a scene from BLOOD AND SAND, which 20th Century-Fox will release on March 30. It was reviewed in our last issue

interesting marital problem, and many laughs are guaranteed before it is solved.

Lynn Bari is unhappy when her husband, John Sutton, a prominent authority on "marriage advice," neglects her for pressure of work and tells her to interest herself in a hobby. She meets Dan Dailey, Jun., who mistakenly thinks she is going to commit suicide and "rescues" her, and they become thick friends. Lynn does not tell him she is married. When Dan proposes to her she turns him down, and in despair he consults her husband professionally. The two men accidentally learn each other's identity and events move to a climax which decides Lynn on the course of true love in a surprising and hilarious finish. Directed by Alfred Werker.

"Secret Service"

Marjorie Weaver plays the rôle of the woman reporter in a thrilling story of America's secret service men, "Man at Large." She accidentally becomes a horrified witness to a murder and persuades her paper to send her out to obtain a scoop for them, which she does after exciting and dramatic adventures. Other prominent rôles are played by George Reeves, Richard Derr, Steve Geray and Milton Parsons. Eugene Forde directed.

Marjorie Woodworth, Tom Brown, Zasu Pitts and Slim Summerville in Hal Roach's new comedy NIAGARA FALLS (United Artists)

Big Subjects Imminent from United Artists

EARLY RELEASES FOR MANY BIG OFFERINGS

SEVERAL strong United Artists' pictures are projected for release before the end of the year.

Alexander Korda's "Lydia," in which Merle Oberon stars, will almost certainly be seen in the West End in the near future. "Lydia," the moving and dramatic story of a girl who loves and loses four men, has scored an enormous success in the United States, and its West End presentation is eagerly awaited.

Walter Wanger's "Sundown," starring Gene Tierney, Bruce Cabot and George Sanders, and directed by Henry Hathaway, is claimed to be the finest picture which Wanger has ever produced. Its plot is laid in the fascinating scenery of Kenya, and has an exciting topical note. Sir Cedric Hardwicke makes a brief but imposing appearance as an Anglican bishop in the final sequence, a climax of quite exceptional power.

In a different genre is Hal Roach's entertaining comedy "Broadway Limited," the cast of which is headed by Victor McLaglen, Dennis O'Keefe, Marjorie Woodworth, Patsy Kelly, Zasu Pitts, Leonid Kinskey and George E. Stone. This picture is grand fun in the true Hal Roach manner, recounting the adventures of a Hollywood trainload in their endeavours to find something more substantial than "oomph" for a rising star. Meanwhile, another Roach comedy, "Tanks a Million," is making history by playing in four West End theatres simultaneously—London Pavilion, Marble Arch Pavilion, Dominion and New Victoria.

A further Hal Roach streamlined comedy which will shortly be seen on this side is "Niagara Falls," which has won grand praise from the American Trade Press.

"Niagara Falls" features Marjorie Woodworth, Tom Brown, Zasu Pitts and Slim Summerville.

"Ships with Wings"

Michael Balcon's widely acclaimed epic of the Fleet Air Arm, "Ships with Wings," which opened at the Gaumont, Haymarket, on Sunday last, has in its first week smashed every record which the theatre has ever held.

Following brilliant Press notices, the public packed every performance on the first day, and support has been sustained at the same remarkable level throughout the week. It is a wonderful tribute to a British picture and a great theme.

Telegrams have also been coming in during the week from United Artists' managers in the provinces, announcing the tremendous success of the "Ships with Wings" provincial Trade shows.

Exhibitors have everywhere expressed their enthusiasm. The following are typical examples of the telegrams which Mr. Carr has received :—

"Leeds Trade show. 'Ships' enormous success. Exhibitors' reaction terrific box-office."

"Liverpool Trade show 'Ships with Wings' outstanding success. Unanimously acclaimed greatest film ever. One of the best attended shows we have ever had."

"Shanghai Gesture"

"The Shanghai Gesture," the play which rocked the United States, is now in production under the dynamic sponsorship of Arnold Pressburger. Though Pressburger is somewhat new to the Hollywood scene, he was a veteran producer in Germany, France and Austria when Cecil B. De Mille was starting.

A remarkable cast has been assembled for this powerful play, which differs very little in its screen form from the original version. The cast, with Josef von Sternberg directing, is headed by Gene Tierney, Walter Huston, Victor Mature, Ona Munson, Phyllis Brooks, Albert Basserman, Maria Ouspenskaya, Eric Blore and a supporting cast of 60 others.

Two "Small" Films

With "Heliotrope Harry" and "Twin Beds" in production at the same time, producer Edward Small has two pictures before the cameras simultaneously for the first time in many months.

"Heliotrope Harry" is from the famed Richard Washburn Child story, "A Whiff of Heliotrope," and stars Brian Donlevy, Miriam Hopkins and Preston Foster. Edwin L. Marin is directing.

The new picture is a story of a jewel thief who is betrayed to the law by his wife. He ultimately escapes from jail in order to protect his daughter from his scheming wife.

BRITISH FILM INSTITUTE MEETING

Cavalcanti Film

A FEATURE WHICH COST ONLY £500

MEMBERS of the British Film Institute stared incredulously when, at the annual meeting of the Institute on Thursday last, Sir William Brass announced that a feature film of nearly ten reels had been made by Albert Cavalcanti for less than £500.

A KINE. representative inquired of Oliver Bell regarding the subject of the film and its title. It is to be called "The Film and Reality," and will consist of examples of the growth and realism in pictures from before the coming of the film to one of the more recently released.

The film is intended to be shown by film societies and similar organisations, either as a whole or divided into sections for consecutive showing of the parts at different sessions. Its function is that of encouraging film appreciation among audiences by the exhibition of the development of the technique of film expression.

A claim that the British Film Institute has become the centre towards which all those interested in cultural films now look was made by Sir William Brass. Since the war, he said, every organisation interested in the showing of foreign, scientific and other interesting and specialist films came to the Institute for advice in building up their programmes.

He also called attention to the work which the many regional organisations of the Institute were doing. In Scotland, the Scottish Film Council was humming with activity and was developing its film library in a remarkable manner. This activity bade fair to being closely followed in England, where signs of similar developments are now discernible.

In Manchester, Belfast and London there had been a revival of film showing activities. At Manchester, too, the local Film Institute Society had co-operated with the Art Gallery in putting on a series of programmes illustrating "The Film as an Art."

In the South-West of England the appointment of a special lecturer at the University College of the South-West in Mechanical Aids to Education, which, of course, included the film, was an important and significant new development. Other Universities might well follow suit.

As to the Institute's work at the head office, Sir William mentioned the development of the National Film Library's policy of making available extracts from films for teaching film appreciation in the same way as musical or dramatic appreciation were taught. He hoped that this would soon be one of the subjects included in the normal curriculum of schools.

M. OF I. FILMS FOR FARMERS

Eleven Productions Available

In the House of Commons, last week, Col. Carver asked how many agricultural films had been issued by the Ministry of Agriculture, and whether they were distributed free to all appropriate kinemas.

Brendan Bracken, the Minister of Information, replied: Three films—"New Acres," "Mr. Borland Thinks Again" and "Dig for Victory"—have been produced as five-minute films and distributed free to all kinemas throughout the country, for exhibition in their normal programmes.

Four instructional films for gardeners and allotment holders—"How to Dig," "Sowing and Planting," "Cultivation" and "Harvesting and Storing"—have been shown, at the appropriate seasons, to audiences throughout the country by means of the Ministry's travelling film units, and by the loan of copies from the Central Film Library. Two instructional films for farmers—"Kill That Rat" and "Silage"—have been shown, by the same means, to specialised audiences.

Two further films—"Thatching" and "Backyard Poultry"—are now in production.

Old Favourites Re-sung

LILTING MELODIES FROM PARAMOUNT

"Birth of the Blues"

THE story of the evolution of modern swing music from the simple but sentimental strains of "After the Ball" and "Wait Till the Sun Shines, Nellie" to the swing idiom which enables enthusiasts to express themselves adequately to-day, are told in Paramount's "Birth of the Blues."

Bing Crosby and Mary Martin tell the story in song, and Brian Donlevy, Carolyn Lee, Rochester Jack Teagarden and a host of others helping them.

Fifteen songs were recorded for the film, only one of them being a new number. Crosby is heard singing "St. Louis Blues," "By the Light of the Silvery Moon," "Memphis Blues," "Melancholy Baby" and "Birth of the Blues," from which song the picture gets its title.

Mary Martin contributes "Cuddle up a Little Closer" and "Waiting at the Church." Teagarden and his orchestra play "St. James Infirmary," "Tiger Rag," "Georgia Camp Meeting," "Shine," "Memphis Blues" and "Down by the Old Mill Stream." Bing and Mary get together in "Wait Till the Sun Shines, Nellie"—undoubtedly the top musical number in the picture, and Ruby Elzy, noted negro singer, sings "St. Louis Blues."

A New Number

The only new song, written by Johnny Mercer, is "The Waiter, the Porter and the Upstairs Maid," which is sung by Crosby, Miss Martin and Teagarden.

Authentic scenes of New Orleans of 1895 and 1910 are depicted in the film, the sets being exact replicas of sections of the colourful city in that period.

The Boy Bing

The story opens with Bing at the age of 13 playing truant from his music lessons, so he can toot his clarinet with a band of coloured "blues" exponents along historic old Basin Street.

Bing is caught by his dad and spanked, but try as he will he cannot make his clarinet behave when playing the sort of classical music dear to his long line of musical ancestors.

It is 1910 when he has grown up and formed a band of furtive "blues" musicians. The band is complete when a hot trumpet player—none other than Brian Donlevy—turns up.

"Blues" Pioneers

The little band of "blues" champions is kicked out of one place after another by indignant citizens who just will not tolerate that kind of music. Lovely Mary Martin, fastened to the band by a prank of fate, shares their misfortunes.

At length Mary discloses a splendid singing voice. She is taught to sing "Dixieland" style, gets the band a job at last. Then a bunch of gangsters who run a night spot are circumvented, the doughty "blues" pioneers are rewarded with the success they feel they deserve by an opening in a leading Chicago night club—and the "blues" are on the high road into favour with the great warm-hearted public.

Bing Crosby, Mary Martin and Carolyn Lee in a scene from BIRTH OF THE BLUES (Paramount)

Cardiff Kinema Ball

SOLD-OUT FUNCTION RAISES £200

The South Wales Committee of the Trade Benevolent Fund have every reason to be gratified at the result of the Kinema Ball, held at the City Hall, Cardiff, for it is anticipated that they will be able to hand over somewhere in the region of £150 and £200 to the Fund—a commendable achievement having regard to the existing conditions.

Originally, the Ball was to have taken place last January, but it turned out to be a "blitz" period, and necessitated a postponement. Naturally, the committee were somewhat disappointed at the time, but this really spurred them on to greater effort, and it speaks volumes for the great amount of work put in that the event was a "sell out," while there was a waiting list for tickets.

Only one film star was able to grace the proceedings—Chili Bouchier, who was appearing in the city, but London executives were well represented, among those present being W. J. Spackman (vice-president), W. R. Fuller (secretary), Sam Smith (president of the K.R.S.), W. J. Gale, H. Adley, Capt. Atkinson (R.C.A.) and E. Fredman.

The Lady Mayoress (Mrs. James Hellyer) and her daughter (Miss Jane Hellyer) were also present and joined in the dancing, the music for which was provided by the R.A.F. Dance Band, and Murray and his Broadcast Band.

W. Berriman (Pontypridd) was chairman of the committee responsible for the success of the function, with W. J. Fooks (secretary), Alan Rogers and E. F. Butterworth (ticket secretaries) and Albert Verran (treasurer).

KINEMA CURFEW RETAINED AT ROTHERHAM

MORRISON'S LEAD IGNORED

An application by the representatives of the entertainment houses in Rotherham to be allowed to keep open until 10 p.m., in accordance with the announcement of Herbert Morrison, has been refused by the Rotherham Borough Council.

The matter was discussed at the last monthly meeting of the Sheffield C.E.A., when it was stated that in Rotherham the question of opening hours did not rest with the Chief Constable but with the Watch Committee. At the Council meeting the Watch Committee and the Transport Committee recommended that the application for later opening be not granted.

There was some opposition to the recommendation. Coun. J. H. Dickinson moved its reference back. He said he hoped the usual bogey of the transport position would not be offered as an argument against later opening because it was laid down that only in severely blitzed areas should the closing hour be earlier than 10 p.m. It was not a question of people waiting for buses between 9 and 10, but rather of buses waiting for people to fill them.

Ald. G. E. Caine (chairman of the Transport Committee) said the only night when some people might want an extension was Saturday, and he did not think they ought to cater for one night in a week.

Billie Burke to Revive "Follies" for Warner

A REVIVAL of the world-famous "Ziegfeld Follies" is announced by Billie Burke, widow of Florenz Ziegfeld, who intends to start preparations for the revival when she has completed her current motion picture rôle in "The Man Who Came to Dinner" at Warner Bros.

"World conditions being what they are, I think the public would again welcome big, lavish musicals as a medium of escape. I am sure Flo would want me to revive the 'Follies' at this time," says Billie.

According to her present plans, Miss Burke will use a number of former "Follies" stars in her first production. Some now in Hollywood are W. C. Fields, Fanny Brice, Walter Catlett, Andrew Tombes and Ann Pennington. Some of the most famous "Follies" show girls are also there, including Virginia Bruce, Boots Mallory, Justine Johnson and Gladys Glad.

Must be Quite a Sight

Jeffrey Lynn was introduced to Tamara Toumanova, of the Ballet Russe de Monte Carlo troupe, which is making two Technicolor shorts for Warner Bros.

"Are you working?" asked Tamara.

"Yes," answered Jeffrey. "I'm playing the part of an invisible man in 'The Body Disappears.'"

"Oh, you shouldn't do that," exclaimed the surprised Russian. "You're much too visible for that!"

Walter Huston at Burbank

Walter Huston will play the leading male rôle in "Always In My Heart," which features Kay Francis, Sidney Blackmer, Una O'Connor, Steffi Duna and the juvenile singers, Gloria Warren and Patty Hale.

Dennis Morgan's Next

Dennis Morgan, who is now completing "Captains of the Clouds," starring James Cagney, has been slated by Warner Bros. to play the leading rôle in "The Desert Song," and to follow that picture with "Robinson Crusoe," based on the famous story by Daniel Defoe.

"Lisbon Clipper"

Robert Florey will direct "Lisbon Clipper" for Warner Bros. after he finishes his current picture, "Dangerously They Live." "Lisbon Clipper" is an original comedy melodrama by Jesse Lasky, Jun., and Maurice Hanline about the adventures of a young British secret agent.

"The Gibson Girl"

Warner have purchased the screen rights to the life story of Charles Dana Gibson, the celebrated American artist. The picture will be called "Gibson Girl."

"Dangerously They Live"

Lee Patrick and Roland Drew, both under contract to Warner Bros., have been assigned to important rôles in that studio's "Dangerously They Live," featuring John Garfield, Raymond Massey and Nancy Coleman. Joan Winfield, Mary Jo James and Audra Lindley, young contract players, have also been given rôles. Robert Florey is directing.

Ralph Bellamy and Errol Flynn in DIVE BOMBER (Warner Bros.)

POLICE CRITIC OF S.O. HOSPITALITY

Balance Sheet Demanded

When application was made for a music and singing licence for the Hippodrome, Accrington, for a concert to be given on Sunday, January 11, the chief constable (W. J. H. Palfrey) said he had noticed when perusing balance sheets for similar events that a fairly considerable amount was shown as having been spent on the entertainment of artistes.

He thought it was not the policy of the justices to grant licences for charity events if entertainment was going to be on a lavish scale, either for those who organised or those who provided the concerts. If such Sunday concerts were going to increase he thought a programme should be submitted for approval.

The application was granted, but the magistrates' clerk asked the representative of a local works welfare fund, in aid of which the concert was to be held, to submit a balance sheet.

North-Western Branch

North-Western branch meeting will be held at the office of G. Dudley West, at Liverpool, on Friday.

Amongst the items on the agenda are: Report of a special committee meeting to deal with dispute between a member and a film renter concerning Sunday programmes; wages and conditions negotiating committee's meeting with trade union representatives; Warrington Sunday opening; W. J. Speakman to report on his interview with Ministry of Labour.

ANTI-KINEMA PLEDGE

Clergy in one area of Liverpool are campaigning against Sunday kinemas, and are distributing a pledge card with the title, "League of Parents." The pledge is in the following terms: "Being convinced that it is my duty to keep holy the Lord's Day, I hereby undertake not only to prohibit children in my care from attending Sunday kinemas, but also myself to set the example by non-attendance at the same."

Parents are being asked to sign these pledge cards.

The Regent and North Shore Picture Houses subscribed £1,500, and the New Ritz Cinema £1,000 to Blackpool's Warship Fund.

The KINE YEAR BOOK
PRICE 20/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

Drastic Demands on Labour

LAISSEZ-FAIRE IN TRAINING

Don't Ignore Christmas

WHAT effect the new conscription proposals will have upon kinema staffs is not easy to state accurately, but what seems certain is that in order to be on the safe side all women engaged to occupy positions in the theatre should be over 30 years of age to avoid risk of their being called away for Government work.

I FOUND myself wondering at the annual meeting of the British Film Institute whether we should not see, after the war, a huge growth in the use of 16 mm. kinematography for educational and recreational purposes. The Institute is playing a big part in fostering the use of films in schools and through its regional libraries keeping the amateur film society interested in its films.

MANY people are becoming more apparatus-conscious as a result of the training of men and women in the Army to operate and service portable projectors, while efforts are being made to make teachers familiar with the mysteries of sprockets and film gates and sound heads. It seems as though there may well be a big interest in the sub-standard film and its projector as a result of this activity.

WHAT about Christmas this year? Even a faint suggestion of the festive air of the season would be welcome, but with paper decorations, children's parties, gifts, special illuminations outside the house, and seasonable billing matter taboo, what is to be done? There is no reason, though, why *all* efforts at special festivity should be abandoned in consequence. If external lighting is out of the question, there is no reason (save expense) why the interior should not be made gayer than usual with fairy-lights (even a few), coloured lanterns or colour-dipped bulbs. A special slide of greeting on the screen costs little and means much.

A SIMPLE stage presentation featuring, maybe, the local glee society in some favourite carols, or a topical organ interlude with special slide effects (if your hall is blessed with an organ, and more important, someone to play it) would afford a suitable break in the film programme. Evergreen decorations in the foyer and passages are not beyond the limits of possibility, and handwritten scrolls and seasonable notices around the building should be easy to devise. Community singing is a well-tried favourite and seasonable gramophone records played over the non-sync. would serve to remind your public of happier Christmases of the past and, we trust, to come.

BY odd chance, while writing these notes, I had my attention called to some reports of an article in the IDEAL KINEMA of March, 1940—21 months ago—outlining a scheme of emergency training of projectionists. A copy of this was sent to every C.E.A. branch secretary, but no action of any kind was then taken. How much easier it would have been to face the present withdrawal of labour from kinemas if such a scheme had been then adopted!

IN an article in an adjoining column R. H. Cricks again outlines what may be called a short-term projectionist course, sufficiently full to produce tolerably good projectionists for the lower grades of work in the box within a short time. One wonders if the Guild offer to co-operate will receive any more encouragement from the C.E.A. than the earlier effort.

J. BENSON.

CARRYING ON AT COVENTRY

Grand Piano and Record Interlude

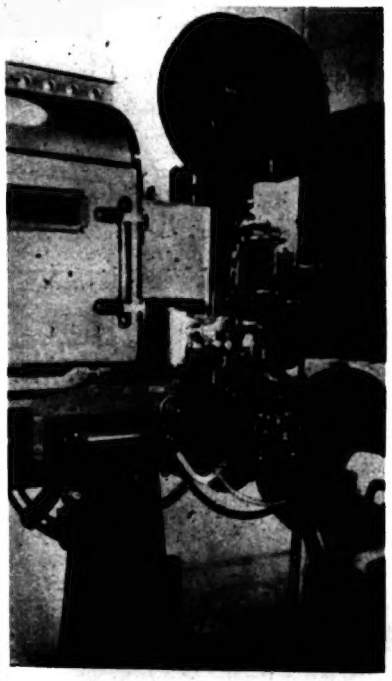
The last time I had a letter from H. Archie Newman it related to his wonderful escape when he was organist at the Rialto, Coventry, in November, 1940, from the bomb which scored a direct hit on the theatre. He was able to rush under the balcony, which partly stood up to the explosion, and was able to see the utter destruction of the fine Compton organ, which is still a mass of wreckage mostly under water, with his large library of music and records utterly ruined.

This week's letter is in more cheerful strain, for like many other Coventry folk, he carried on in the city and became manager at the Astoria in the Earlsdon suburb, where there is no organ. However, the repertory week of Deanna Durbin's films was booked by the Odeon management, and Archie decided he would stage an interlude in this intimate theatre by hiring a grand pianoforte and presenting a series of the star's songs with the help of organ and vocal recordings to create ensemble atmosphere.

Needless to say, the effort was a complete novelty and an outstanding success, for this was the first interlude presented in the theatre since the silent film programme days. Future presentations are already being considered.

A. W. O.

THIS WEEK'S PROJECTION ROOM



From a snap taken by a member of a theatre staff. It is of a corner of the projection room of the Picture Palace, Sibsden, near Keighley, Yorks, and shows a Kalee 8 projector fitted with Imperial Symphonic sound

QUICK-FIRE TRAINING FOR PROJECTIONISTS

Outline of a Short-term Course

By R. HOWARD CRICKS, F.R.P.S.

FOLLOWING a suggestion put forward at a recent Guild meeting, the C.E.A. met representatives of the Guild on Tuesday, December 9, to consider the advisability of establishing a short-term course for projectionist trainees. In the article below R. H. Cricks, who is engaged upon the task of training selected personnel for projection of Army films, outlines the essentials of such a course.

Of the need for a projectionist training course no picturegoer can be in doubt. In all parts of the country audiences are amazed by misracks, screen coloration, bad change-overs, and such things, while even West End audiences must by now be well acquainted with the nature of the S.R.P. leader, since the projection of the 5-4-3 footage marks is quite a common occurrence. Exception to these comments are, I believe, to be found in G.-B. theatres, where newcomers to the box have the advantage of a preliminary training course.

The Instructor

I was asked at a recent Guild meeting to give an outline of what is needed for the inauguration of such a course. Here is an amplification of what I suggested:—

First, such a course cannot possibly be run on a part-time basis. There can be only one basis for it: the appointment of an efficient projectionist who, by arrangement between his present employers and the C.E.A., must be released from his job to run the course. His qualifications must be of the highest; first-class experience as a chief projectionist must be allied to a sound practical and theoretical knowledge of his craft. In addition, he must have a pleasing personality in order to make his tuition as painless as possible. He would need a number of assistants—possibly one for every six trainees—all of whom would need to possess similar if less exacting qualifications.

Preparing a Syllabus

It should be the first task of this man, whoever he may be, to prepare a detailed training syllabus. Considering the success achieved by R. Pulman, who is in charge of the Gaumont-British scheme, I would suggest his appointment in an advisory capacity. It has been suggested that the course should be closely modelled on that at the Polytechnic, but actually that would not be suitable; our course there includes 16-mm. tuition, mobile work, and a certain amount of theory, which is undeniably necessary for a man who is to take sole charge of a mobile outfit. None of these, other than the merest smattering of theory, need come within this brief course. On the other hand, a considerable part of the proposed course must be devoted to handling the arc lamp.

Begin with the Arc

Here are one or two random suggestions regarding the practical tuition: First, projection as such, and arc lamp control, should be regarded as separate subjects in the first week or two, or, in other words, the projectors upon which the students would first operate should be fitted with filament lamps, so that the whole attention of the student can be devoted to the projector itself.

The operation of the arc lamp could be practised concurrently upon a white screen, in order to set a high standard of consistency, and not until perhaps the third week should trainees actually project films by arc lamp. Apart from other considerations, this would make for safety.

An idea we have found of value at the Polytechnic is that instead of storing films head out, ready for running, they are kept tails out; every trainee, before projecting a film, has to rewind and examine it, so that any trouble on the projector due to the film—breaks, misracks, bad joins—is the responsibility of the man who projects it. It is, of course, made clear that this is not the usual practice.

The London Centre

Where could such a course be held? The G.-B. London course has been held at the Tatler Theatre, and F. R. Minns made the excellent suggestion that a vacant kinema would be the most suitable place. But it must not be assumed that such a theatre could be used in its present state. One pair of projectors would be of little value for training a number of people.

It would be necessary to remove some, if not all, of the seats, and to arrange down one side of the theatre a number of iron operating boxes, each containing a pair of projectors, the screens being on the opposite side wall. In an average small theatre there would be ample room for up to half-a-dozen of these boxes, containing various makes of projectors, which need not be new machines, but should it be impossible to secure the manufacturers' co-operation, which would be gladly offered in normal times, they could be collected from second-hand merchants and disused kinemas.

Two or three should, as I suggest, be fitted with filament lamps, the arcs being separately mounted, showing on to white screens; the others should have different types of arcs. The pair of projectors in the projection room upstairs should be reserved for the last-week trainees, who would thus be working under actual kinema conditions.

What would be the probable output of such a course? First, I would suggest a duration of not less than three weeks, and preferably four. There should be a weekly intake, so that three or four classes are running concurrently.

Twenty Four Trainees

If there were six iron boxes, and in addition three or four arc lamps separately mounted, we should have actual working accommodation for perhaps 24 trainees. A number would be engaged on splicing and spooling, while one complete class might be always on a lecture (the various classes, of course, alternating). In addition, the projection room could accommodate another half a dozen. Thus we have a total capacity of, say, 50 to 60 (to avoid confusion it would be necessary to adhere rigidly to a time-table). A lay-out such as I suggest would accommodate four terms each of 12 to 15 trainees; allowing for wastage, one could reckon on an output of 10 to 12 trainees per week from quite a small-scale organisation.

Whose Responsibility?

As to the financial aspect, this obviously could not be the concern of the Guild, beyond the preparation of an estimate of the cost. This could be easily computed, with the exception of one item: equipment and general purchases. Quite a lot of film, carbons, projector spares and electricity would be needed, the cost of which must be taken into account. However, this item would be small compared with the major one of salaries to instructors, subsistence of trainees, and rent of premises.

Advantage to Independents

One point was made at the Guild meeting that such a scheme would be of chief value to the independents. It should be for them to decide upon the merits of the suggestion.

Finally, what would the Guild gain for all its trouble, and the demands upon the time of already over-worked officers? My answer is, that unless the Guild shows its strength by some action of this nature, its already waning importance in the Industry will finally reach zero, and its value alike to the Industry and to its members will vanish. I am not blind to the difficulties of the scheme, but I do urge the Guild to seize this opportunity of a come-back (provided, of course, C.E.A. co-operation is forthcoming) by taking this important step.

POOL CARBONS

LUMINESCENT LAMPS

A Better Colour Balance

Balancing of colour in coated luminescent discharge lamps has always been a problem for designers owing to the primary radiation emitted by the discharge itself tending to predominate over the secondary radiation from the luminescent material. Siemens Electric seek to overcome this by a recently patented process by which the far greater part of the primary radiation is placed in the ultra-violet. The luminescent material employed is then altered to ensure an approximately equal balance with satisfactory results.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

CONFRONTED with the threat of poster restriction, many managers have reached for their thinking caps, and considered ways and means of overcoming the severe handicap which would result when the Order is enforced.

One showman has already had surrounds of Italian cloth, painted with designs and lettering in oil-colours, affixed to his outside billboards.

Another plans to obtain plywood panels (if obtainable and permissible) and have them painted week by week with details of his programmes. He would have two sets, one in use and the other (like the managerial boiled shirt) in preparation.

Another, less ambitious, is planning how to cut down his existing foyer card panels and the frames in which they are shown.

One of the obstinate ones, displaying the traditional "no surrender" mannerism of the bulldog breed, examined the Order carefully and came to the conclusion that anything ordered and printed before November 12, 1941, can be exhibited. I gather that he put this to the C.E.A. solicitor and obtained confirmation. Accordingly, he feels that the evil day is postponed appreciably.

Others are toying with the idea of slates, children's sand-blasted glass tracing panels and other unusual accessories which could be made to serve in substitution of the forbidden fruit. We shall see some surprising notions soon.

2,000 Guests

INVITATIONS to a special morning showing of "49th Parallel" were issued to 2,000 guests by D. W. Rattee, manager of the Ritz, Nottingham.

The show was arranged for the benefit of Civil Defence workers whose duties made it difficult for them to attend during the evening.

D. W. Rattee, manager of the kinema, welcomed his guests, amongst whom were a contingent of Canadian airmen, who found a breath of home to greet them, a record of "Alouette," the traditional French-Canadian song, snatches of which are heard during the film, being played in their honour.

Thanking Mr. Rattee on their behalf, W. L. Sumner, of the Ministry of Information, described the kinema as "No. 1 beater of black-out blues."

Mr. Rattee's excellent display for advance publicity will be best judged by reference to the pictures on this page.

Scoring Points

DURING the week prior to showing of "49th Parallel" at the Plaza, Chichester, Tony Hunt made certain that every available resident in the district knew of the coming attraction by arranging with the local Food Officer for the distribution of the "Points" Ration Books to be made in the theatre foyer.

At the bureau set aside for this purpose a notice reading "Get your points ration book here—but remember these points (1) Entertainment is not rationed; (2) '49th Parallel' is great entertainment; (3) See '49th Parallel' at this theatre next week.

Attractive displays made up from renters' six-sheets, stills and renters' full-page announcements from the KINE. were in prominence in the foyer.

Plums for Patrons

IN continuance of his policy of attractive albeit economical channels of publicity, John Slatter's latest vestibule display at Bognor Regis Odeon is a permanent circular board 50 in. in diameter with the caption *Luscious News.*

In the centre is a large plum with the wording: "Fruit may be scarce, but here are some ripe plums for your future enjoyment." All around are smaller plums in telling relief, each carrying details of forthcoming films.

As a bait to patrons, Mr. Slatter held a word puzzle competition. This took the form of a blend of acrostic and crossword. Six prizes of two balcony seats were won by successful contestants.

Dinna Forget

NEATNESS and utility are the combined features of Harry Ham's reminder card of his Christmas week programme for the Tudor, West Bridgford. Its neatness is emphasised by the clean lines of its layout, choice of type faces and colours—red and green with a holly border. It will be kept and utilised because of the back page, which has been drawn up as a reminder of those to whom Christmas presents should be sent, with space left for indication of their choice. Quite a cute idea.

The Wool War

NOTICED an interesting item in the foyer of the Kilburn Grange recently. In one corner is an ornamental fountain (which I have never seen in action). Manager James Wilson has neatly used this as a means of collecting funds for the Gaumont-British winter-woollies-for-the-Forces fund. National flags have been so arranged as to form a wide "apron," and above is a card inviting patrons to throw their small change into this to swell the fund.

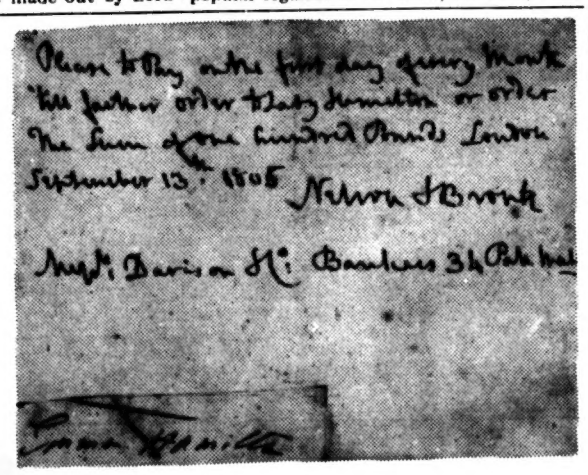
D. W. Rattee's brilliant display for 49TH PARALLEL at the Ritz, Nottingham

Exhibit 100 Years Old

NELSON relics have been used in conjunction with exploitation for "Lady Hamilton in several instances, but B. W. Garrett, of the Embassy, Gillingham, was exceptionally fortunate when having discovered that the most cherished Banker's Draft made out by Lord Nelson to Lady Hamilton in the year 1805 was hanging in the Naval Officer's Mess at Chatham, he contacted the commodore with a request for the loan of this valuable relic.

With characteristic Naval courtesy, this was readily loaned and placed in a kiosk window arranged with Union Jacks and a slogan reading "England Expects Every Man and Woman To Do Their Duty."

This Banker's Draft was indeed the talk of the town, was zealously guarded by local Home Guard during the day and deposited in the theatre safe each night. A slide was placed on the screen informing patrons that this original Banker's Draft could be seen in the vestibule and the keenest interest of patrons was aroused. The local Press were so impressed that a photograph was taken and reproduced on the front page of the *Kent Messenger*, by whose courtesy we too reproduce it here.


Please to Pay on the first day of January Next
the Sum of One Hundred Pounds London
September 13th 1805
Nelson & Bronte
Right Honble Lady Hamilton
Messrs Barnes & Co Bankers 34 Pall Mall

An original banker's order signed by Lord Nelson in favour of Lady Hamilton, has been in the possession of the naval authorities at Chatham for over 100 years. It was loaned to the Embassy Theatre, Gillingham, during the showing of the film LADY HAMILTON

Blackgrounds

HAVE already referred in these columns to the effective use made by Derek Norris at the Edgware Road Odeon, of black backgrounds on easel boards to emphasise the colours of cut-out displays which he arranges in his vestibule, and on my last call there I found that he has now extended this happy idea from the original solitary example to no fewer than three panels in various parts of the foyer. There were clippings from posters and other suitable originals on blackened panels advertising "49th Parallel" (G.F.D.), "Skylark" (Paramount) and other pictures, and they were so placed that there was no suggestion of the scheme being overdone.

The blacked-out panels of exit doors can look very depressing if left in their normal bare condition, and Mr. Norris has overcome this difficulty by substituting opaque panels on the inside of which are pasted large portraits of such stars as June Duprez, Aubrey C. Smith and Ralph Richardson. These counteract drabness and have a subtle flavour of advertisement without being blatant. Mr. Norris commented that some of these excellent pictures were rather more out of date than he would have liked, but he was experiencing difficulty in securing more modern portraits owing to current restrictions.

New Ads. for Old

A NOVEL tie-up with various shops in the district was arranged by E. P. Hills, manager of the Princess (Emery), Peterborough, for "The Lady With Red Hair."

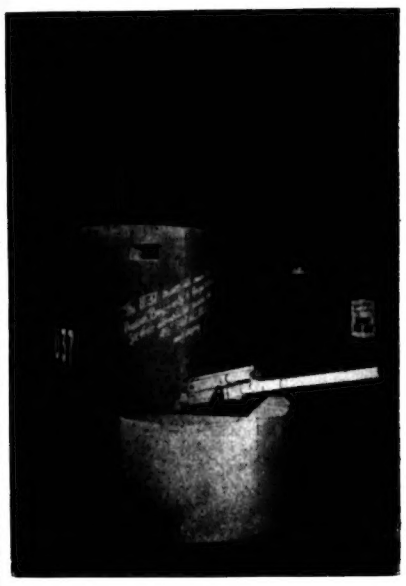
He thought of what, to us, is an original idea, the use of old cigarette cards overprinted on the backs with a new message announcing the film.

These were distributed to the local shopkeepers, who displayed them on their counters, pasted them on windows or wherever they could be effectively shown.

Claire at the Console

THE patrons of the Regal, Bexley Heath, were appreciative of visiting Claire, the popular organist of the State, Dartford, when she took over the console in place of the usual soloist during last week.

Her interludes have a combination of taste and talent, which was enhanced at this visit by the inclusion in the programme of Brenda Marsh, a talented vocalist, who recently gained the prize winner's award in a talent competition.



U boat conning tower designed and built by staff of the Ritz Theatre, Nottingham

It's in the Box!

IN the foyer of the Streatham Astoria there are four large glazed cabinets which evidently were originally intended for the display of confectionery. Now that chocolates and such like are hard to get, manager H. A. Lucas has neatly converted them into sites for programme advertisements. Two were used, when I looked in, for twin displays in which paintings of feudal heralds blew fanfares on trumpets hung with the traditional long banners on which had been inserted a reference to the Deanna Durbin "Happy Week," with the titles of the singing star's six films which were about to be screened.

The third cabinet had draped flags beside a panel headed with a representation of a terrestrial globe and the title of the related G.F.D. film, "49th Parallel." The remaining cabinet was long ago decked out with a miniature representation of a house-girt London park. Originally there were, if I remember aright, a number of barrage balloons floating above, each carrying the title of a forthcoming film. These have now been superseded by rectangular cards mentioning "Moon Over Miami" (20th-Fox), "Aloma of the South Seas" (Paramount) and the G.F.D. "Parallel" picture. Hung by practically invisible threads, these cards suspended in space without visible means of support, proved particularly intriguing.

Dissipating Gloom

ANOTHER manager who has been experimenting with foyer lighting is Edward Ball, of the Brixton Astoria (Odeon), who has made considerable improvement in the level of illumination in the fountain hall by the use of amber and green bulbs in fittings at the head of the pillars around the fountain.

A Hop to Help

TO further aid the Odeon's War Comforts Fund, G. Saunderson, of Herne Bay's Odeon, organised a dance at the Chez Laurie, a noted road house near the town.

This being the first occasion such a feature had been held, a lot of hard work was entailed to ensure success, but the fact that the instigator has been asked for an encore speaks well of the venture, which raised £30.

About 130 dancers were present and an R.A.F. dance band was in attendance.

• Morgan's Slides Ltd.
still at
309 GRAY'S INN RD., LONDON,
'Phone: TERminus 2536/7. W.C.1.
IF addresses are ready—IF

STABLEFORD All-Metal SCREENS
FINEST LIGHT and SOUND
See and Hear it at the Cambridge Theatre
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.11. Phone: Park 7692.

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW. C1
CENTRAL 2849

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

MANAGER required immediately to control group of R.A.F. Cinemas. Good personality, knowledge of office routine and ability to drive car essential; man with Service experience preferred.—S., Box 342, Kinematograph Weekly.

WANTED, for Palace, Lowestoft, popular-type Manager with pleasing personality, tact and initiative; starting salary, £8 per week.—Write, fullest details and when available, to Jay's Entertainments, Ltd., 111a, Wardour Street, London, W.1.

SITUATIONS VACANT (cont.)

WANTED for Regent Cinema, Holloway, London, which is reopening in the New Year, Manager, First and Second Operators and all staff.—Write, Regent Cinema, Ltd. 111a, Wardour Street, London, W.1.

WANTED immediately, capable Chief Operator (exempt or over military age); independent hall; B.T.H.; permanent job to right man; continuous nightly, one matinee (no Sundays); reception area. State salary required.—Full particulars, refs., to Marshall Bros., Hippodrome, Ripley, Derbyshire.

SITUATIONS VACANT (cont.)

ASSISTANT Publicity Managers required by important kinema circuit for provincial exploitation and publicity supervision; must be experienced and willing to live in provinces; references essential; only keen, energetic and capable men need apply.—Write, full particulars, age, to U., Box 344, Kinematograph Weekly.

WANTED shortly, Chief Operator and Second Operator.—State age, if exempt, wages required, Manager, Regal Kinema, Portland, Dorset.

SITUATIONS VACANT (cont.)

FIRST AND SECOND OPERATORS WANTED (exempt military service) for Safe Area in Leicestershire. Apply immediately, S. E. Lewis, Victory Cinema, Loughborough.

WANTED, Chief Operator; good wages.—Apply, Universal Amusements, 113-117, Wardour Street, W.1.

WANTED first-class Chief Operator; comfortable, permanent position for sound man; reception area; Simplex, RCA.—Send full particulars, to John Fish, St. George's, Leatherhead, Surrey. Leatherhead 552.

WANTED, Operator for small kinema; B.T.H., Kalees; comfortable position; permanent.—Cinema, Winchcombe, Glos.

CHIEF Projectionist wanted, at once; South-East area (unrestricted).—State full details of experience and salary required, X., Box 347, Kinematograph Weekly.

WANTED, Chief Operator or competent Second desirous of promotion; B.T.H. equipment; safe area, Midlands. Copy references, age, wage required and experience to Y., Box 348, Kinematograph Weekly.

WANTED, Second Operator; good wages.—Empire Cinema, Great Yarmouth.

SECOND Operator required for first-class hall; safe area.—Apply, stating experience and wages, to Regal, Cirencester, Glos.

CLERK required for Accounts Department in London head office of independent circuit. Applications accepted in strict confidence.—T., Box 345, Kinematograph Weekly.

WANTED, Young Lady Typist, 20-70, knowledge of film booking and management; responsible position.—Particulars to H. Bancroft, Empire Theatre, Wisbech, Cambs.

SITUATIONS WANTED

MANAGER (young), soon available, requires post where accommodation can be found near theatre; Kent or Sussex preferred.—D., Box 228, Kinematograph Weekly.

MANAGER desires similar position abroad, Africa or India; 33 years of age, single, exempt; good references from past and present employers.—W., Box 221, Kinematograph Weekly.

MANAGER, over military age, many years' experience all branches, booking, operating, accounts, seeks supervision small circuit or management of first-class hall.—D., 45, Chelmsford Road, E.18.

MANAGER, fully qualified all branches, open for immediate engagement; excellent refs.; exempt service; moderate salary; London or Home Counties preferred.—L., Box 335, Kinematograph Weekly.

WANTED, position of Manager, small kinema, West or S.W. England, by elderly gentleman; active, hard-working; 30 years' experience kinema trade; moderate terms; excellent refs.—37, Castle Park Road, Wendover.

MANAGER (51), controlling Northern kinema, desires change, modern hall; West or South; fully conversant all duties; keen, energetic.—R., Box 341, Kinematograph Weekly.

SMART Manager disengaged; over military age, 25 years' experience, in some of our largest kinemas in London.—V., Box 345, Kinematograph Weekly.

EX-MANAGER, NOW DISENGAGED, DESIRES MANAGEMENT OF SMALL, PREFERABLY INDEPENDENT HALL; TOWN OR COUNTRY; AGE 48; GOOD CREDENTIALS; BOND IF REQUIRED.—W., BOX 346, KINEMATOGRAPH WEEKLY.

CHIEF, 18 years' experience, London and Home Counties, age 33, exempt, requires post as Engineer on small circuit, or chief in first-class show, Merseyside or near. B.T.H., Western, RCA; any arc-machines, rectifiers, etc.—2, Hamstead Terrace, Welwyn, Hertfordshire.

CHIEF, with Lady Assistant, requires position; commence January 5; long experience; first-class show guaranteed; go anywhere.—Please state salaries.—Q., Box 340, Kinematograph Weekly.

CAPABLE Chief Operator seeks permanent position; first-class man; life experience; age 47; qualified electrician; conversant all types of equipment; highest references.—P., Box 339, Kinematograph Weekly.

CHIEF Operator-Electrician; long experience; good references; W.E. sound, rectifiers, etc.; decent wage expected.—Riley, 133, Colne Road, Brierfield, nr. Burnley, Lancs.

FOR SALE AND WANTED

WANTED, two second-hand Projectors.—State make and model number.—Reply, "Projector," Kempsell's Advertising Service, 163, Hope Street, Glasgow.

KINEMAS WANTED

WANTED to lease, a kinema in Yorkshire; give details to X., Box 222, Kinematograph Weekly.

FILMS

FILMS, silent or sound, wanted; any quantity.—Wickerson, 110, Fernthorpe Road, Streatham.

E. G. TURNER
ALL-METAL SCREENS • BEST LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1041-2.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON						
Thur., Dec. 11	2.30 p.m. ...	Cambridge ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
Fri., .. 12	2.30 p.m. ...	Plaza ...	Birth of the Blues	Paramount ...	Bing Crosby	—
Tues., .. 16	2.30 p.m. ...	Cambridge ...	Look Who's Laughing	RKO-Radio ...	Edgar Bergen	—
.. .. 16	11 a.m. ...	Studio One ...	Strange Alibi	Warner	Arthur Kennedy	—
Wed., .. 17	11 a.m. ...	Cambridge ...	Law of the Tropics	Warner	Constance Bennett	—
.. .. 17	2.30 p.m. ...	Cambridge ...	Dive Bomber	Warner	Errol Flynn	—
.. .. 17	11 a.m.& 2.30 p.m.	Own Theatre ...	Two-Faced Woman	M-G-M	Greta Garbo	—
Thur., .. 18	11 a.m. ...	Cambridge ...	The Smiling Ghost	Warner	Wayne Morris	—
.. .. 18	2.30 p. m. ...	Cambridge ...	The Sea Wolf	Warner	Ed. G. Robinson ...	—
BELFAST						
Wed., .. 17	10.45 a.m. ...	Classic	It Started with Eve	G.F.D.	Deanna Durbin ...	U
BIRMINGHAM						
Fri., Dec. 12	10.30 a.m. ...	Forum	Flight into Danger	Federated Film	Bruce Bennett ...	U
.. .. 12	10.30 a.m. ...	Forum	The Monster Walked	Federated Film	Mischa Auer	H
.. .. 12	10.30 a.m. ...	Scala	The Richest Man in Town ...	Columbia ...	Frank Craven	U
Mon., .. 15	10.30 a.m. ...	Scala	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 15	10.45 a.m. ...	West End ...	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.30 a.m. ...	Forum	Outside the Law	British Lion ...	Linda Haynes	U
.. .. 16	10.30 a.m. ...	West End ...	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
.. .. 16	10.30 a.m. ...	Scala	Smilin' Through	M-G-M	Jeanette MacDonald...	U
Wed., .. 17	10.30 a.m. ...	Scala	Hi, Gang!	G.F.D.	Bebe Daniels	U
.. .. 17	10.45 a.m. ...	Forum	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
Thur., .. 18	10.30 a.m. ...	Scala	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 18	10.30 a.m. ...	West End ...	Badlands of Dakota	G.F.D.	Robert Stack	U
.. .. 18	10.45 a.m. ...	Forum	Week End for Three	RKO-Radio ...	Dennis O'Keefe. ...	—
CARDIFF						
Fri., Dec. 12	10.45 a.m. ...	Empire	It Started with Eve	G.F.D.	Deanna Durbin ...	U
.. .. 12	10.45 a.m. ...	Odeon	Outside the Law	British Lion ...	Linda Haynes ...	U
.. .. 12	10.45 a.m. ...	Park Hall ...	The Big Boss	Columbia ...	Otto Kruger	A
Mon., .. 15	10.45 a.m. ...	Empire	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Empire	Hi, Gang!	G.F.D.	Bebe Daniels	U
.. .. 16	11 a.m. ...	Capitol	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 16	10.45 a.m. ...	Park Hall ...	Great Guns...	20th Century-Fox	Laurel and Hardy ...	U
.. .. 16	10.45 a.m. ...	Odeon	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 16	10.30 a.m. ...	Olympia	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	10.45 a.m. ...	Empire	Rags to Riches	British Lion ...	Mary Carlisle	A
.. .. 17	10.45 a.m. ...	Park Hall ...	The Richest Man in Town ...	Columbia ...	Frank Craven	U
.. .. 17	10.45 a.m. ...	Odeon	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
Thur., .. 18	10.45 a.m. ...	Olympia	Week End for Three	RKO-Radio ...	Dennis O'Keefe	—
.. .. 18	11 a.m. ...	Empire	Sundown	United Artists ...	Bruce Cabot	A
GLASGOW						
Fri., Dec. 12	10.45 a.m. ...	Picture House ...	Badlands of Dakota	G.F.D.	Robert Stack ...	U
.. .. 12	10.45 a.m. ...	Paramount ...	Rags to Riches	British Lion ...	Mary Carlisle ...	A
Mon., .. 15	10.45 a.m. ...	Picture House ...	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Paramount ...	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 16	10.30 a.m. ...	Regal	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	10.45 a.m. ...	Picture House ...	Mountain Moonlight	British Lion ...	Weaver Brothers	—
.. .. 17	10.45 a.m. ...	Paramount ...	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
.. .. 17	10.45 a.m. ...	Regal	Smilin' Through	M-G-M	Jeanette MacDonald...	U
Thur., .. 18	10.45 a.m. ...	La Scala	Week End for Three	RKO-Radio ...	Dennis O'Keefe ...	—
LEEDS						
Fri., Dec. 12	10.45 a.m. ...	Tower	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 12	10.45 a.m. ...	Scala	Badlands of Dakota	G.F.D.	Robert Stack	U
Mon., .. 15	10.45 a.m. ...	Ritz	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 15	10.45 a.m. ...	Tower	Man at Large	20th Century-Fox	Marjorie Weaver ...	A
Tues., .. 16	11 a.m. ...	Scala	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
.. .. 18	10.45 a.m. ...	Tower	Rags to Riches	British Lion ...	Mary Carlisle	A
.. .. 16	10.30 a.m. ...	Ritz	Belle Starr	20th Century-Fox	Gene Tierney	A
Wed., .. 17	10.45 a.m. ...	Tower	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
.. .. 17	10.45 a.m. ...	Scala	Last of the Duanes	20th Century-Fox	George Montgomery ...	U
.. .. 17	10.45 a.m. ...	Ritz	Sundown	United Artists ...	Bruce Cabot	A
Thur., .. 18	10.30 a.m. ...	Ritz	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
.. .. 18	10.30 a.m. ...	Ritz	Flight into Danger	Federated Film	Bruce Bennett ...	U
.. .. 18	11 a.m. ...	Scala	Mountain Moonlight	Federated Film	Mischa Auer	H
.. .. 18	10.45 a.m. ...	Tatler	Week End for Three	British Lion ...	Weaver Brothers ...	—
LIVERPOOL						
Fri. Dec. 12	10.45 a.m. ...	Paramount ...	Flying Blind	Paramount ...	Richard Arlen ...	U
.. .. 12	10.45 a.m. ...	Trocadero ...	Sundown	United Artists ...	Bruce Cabot	A
Mon., .. 15	10.45 a.m. ...	Trocadero ...	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Majestic	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 16	10.45 a.m. ...	Trocadero ...	Badlands of Dakota	G.F.D.	Robert Stack	U
.. .. 16	10.45 a.m. ...	Paramount ...	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 16	10.30 a.m. ...	Forum	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	10.45 a.m. ...	Trocadero ...	Rags to Riches	British Lion ...	Mary Carlisle	A
.. .. 17	10.45 a.m. ...	Paramount ...	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
Thur., .. 18	10.45 a.m. ...	Trocadero ...	Mountain Moonlight	British Lion ...	Weaver Brothers ...	—
.. .. 18	10.45 a.m. ...	Forum	Week End for Three	RKO-Radio ...	Denis O'Keefe ...	—
MANCHESTER						
Fri., Dec. 12	10.30 a.m. ...	Oxford Street ...	Rags to Riches	British Lion	Mary Carlisle ...	A
.. .. 12	10.30 a.m. ...	Oxford Street ...	Robinhood of the Pecos ...	British Lion ...	Roy Rogers	U
.. .. 12	10.45 a.m. ...	Theatre Royal ...	Blood and Sand	20th Century-Fox	Tyrone Power	A
.. .. 12	10.45 a.m. ...	Gaumont	Badlands of Dakota	G.F.D.	Robert Stack	U
Mon., .. 15	10.45 a.m. ...	Gaumont	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Oxford Street ...	Birth of the Blues	Paramount ...	Bing Crosby	—
.. .. 16	10.45 a.m. ...	Gaiety	Devil's Pipeline	G.F.D.	Richard Arlen	U
.. .. 16	11 a.m. ...	Gaumont	Mountain Moonlight	British Lion ...	Weaver Brothers ...	A
.. .. 16	10.45 a.m. ...	Theatre Royal ...	Broadway Ahead	Columbia ...	Ruby Keeler	U
.. .. 16	10.30 a.m. ...	Market Street ...	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	10.45 a.m. ...	Theatre Royal ...	Moonlight in Hawaii	G.F.D.	Jane Frazee	U
.. .. 17	10.45 a.m. ...	Market Street ...	Smilin' Through	M-G-M	Jeanette MacDonald...	U
.. .. 17	10.45 a.m. ...	Gaumont	Sundown	United Artists ...	Bruce Cabot	A
.. .. 17	10.45 a.m. ...	Oxford Street ...	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
Thur., .. 18	10.45 a.m. ...	Theatre Royal ...	Swing that Cheer	G.F.D.	Tom Brown	U
.. .. 18	10.45 a.m. ...	Market Street ...	Week End for Three	RKO-Radio ...	Dennis O'Keefe ...	—
.. .. 18	10.45 a.m. ...	Oxford Street ...	Black Limelight and Hold My Hand	International Film Renters	———	—
NEWCASTLE						
Fri., Dec. 12	10.45 a.m. ...	Essoldo	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 12	10.45a.m.& 3p.m.	Own Theatre ...	Last of the Duanes	20th Century-Fox	George Montgomery ...	U
.. .. 12	10.45 a.m. ...	Queen's	Hi, Gang!	G.F.D.	Bebe Daniels	U
.. .. 12	10.30 a.m. ...	Odeon	Flying Blind	Paramount ...	Richard Arlen	U
Mon., .. 15	10.45 a.m. ...	Queen's	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Tatler	Rags to Riches	British Lion ...	Mary Carlisle	A
.. .. 16	10.45 a.m. ...	Queen's	Badlands of Dakota	G.F.D.	Robert Stack	U
.. .. 16	10.30 a.m. ...	Odeon	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	11 a.m. ...	Essoldo	The Singing Hill	British Lion ...	Gene Autry	U
.. .. 17	10.45 a.m. ...	Odeon	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
.. .. 17	10.45 a.m. ...	Queen's	Sundown	United Artists ...	Bruce Cabot	A
Thur., .. 18	10.45 a.m. ...	Essoldo	Week End for Three	RKO-Radio ...	Dennis O'Keefe ...	—
NOTTINGHAM						
Fri., Dec. 12	10.45 a.m. ...	Scala	It Started With Eve	G.F.D.	Deanna Durbin ...	U
.. .. 12	10.30 a.m. ...	Ritz	Flying Blind	Paramount ...	Richard Arlen ...	U
Mon., .. 15	10.45 a.m. ...	Hippodrome ...	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.30 a.m. ...	Elite	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
.. .. 16	10.30 a.m. ...	Scala	Judy Goes to Town	British Lion ...	Judy Canova	A
.. .. 16	10.45 a.m. ...	News Theatre ...	This Woman is Mine	G.F.D.	Franchot Tone	U
Wed., .. 17	10.30 a.m. ...	Scala	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 17	10.45 a.m. ...	News Theatre ...	Badlands of Dakota	G.F.D.	Robert Stack	U
.. .. 17	10.45 a.m. ...	Ritz	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'	—
Thur., .. 18	10.30 a.m. ...	Scala	Smilin' Through	M-G-M	Jeanette MacDonald...	U
.. .. 18	10.45 a.m. ...	Elite	Week End for Three	RKO-Radio ...	Dennis O'Keefe ...	—
SHEFFIELD						
Fri., Dec. 12	10.30 a.m. ...	Hippodrome ...	Outside the Law	British Lion ...	Linda Haynes ...	U
.. .. 12	10.30 a.m. ...	Union Street ...	Great Guns...	20th Century-Fox	Laurel and Hardy ...	U
.. .. 12	10.30 a.m. ...	Cinema House ...	Broadway Ahead	Columbia ...	Ruby Keeler	U
Mon., .. 15	10.30 a.m. ...	Hippodrome ...	Obliging Young Lady	RKO-Radio ...	Joan Carroll	—
Tues., .. 16	10.45 a.m. ...	Union Street ...	The Pittsburgh Kid	British Lion ...	Jean Parker	U
.. .. 16	10.30 a.m. ...	Cinema House ...	Tillie the Toiler	Columbia ...	Kay Harris	U
.. .. 16	10.30 a.m. ...	Hippodrome ...	All that Money Can Buy ...	RKO-Radio ...	Edward Arnold	—
Wed., .. 17	11 a.m. ...	Union Street ...	The Singing Hill	British Lion ...	Gene Autry	U
.. .. 17	10.30 a.m. ...	Cinema House ...	The Richest Man in Town ...	Columbia... ...	Frank Craven	U
.. .. 17	10.30 a.m. ...	Hippodrome ...	Jungle Cavalcade	RKO-Radio ...	Frank Bucks'... ...	—
Thur., .. 18	10.45 a.m. ...	Union Street ...	Rags to Riches	British Lion ...	Mary Carlisle	A
.. .. 18	10.15 a.m. ...	Cinema House ...	Dr. Jekyll and Mr. Hyde ...	M-G-M	Spencer Tracy	A
.. .. 18	10.30 a.m. ...	Hippodrome ...	Week End for Three	RKO-Radio ...	Dennis O'Keefe ...	—

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